

# THE ART-UNION.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 35.

LONDON: DECEMBER 1, 1841.

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THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

**ART UNION OF LONDON.**—The PRINT engraved by Mr. H. C. SHENTON, for the Subscribers of the year 1840, from Mr. C. LANDSEER'S picture 'THE TIRED HUNTSMAN,' is now printing, and will be distributed about the middle of the present month. Due notice will be given to the Subscribers entitled to receive the same.

The SUBSCRIPTION LISTS for 1842 are NOW OPEN, and an immediate renewal of Subscriptions is earnestly requested, to enable the Committee to make advantageous arrangements for the current year.

Geo. GODWIN, Jun. } Hon. Secs.  
LEWIS POCOCK.

73, Great Russell-street, Bloomsbury.  
December 1st, 1841.

**ART-UNION of ISLINGTON and NORTH LONDON.**—This Institution is founded on the model of the Art-Union of London, for the purpose of promoting the extension of taste in the Fine Arts, and for the encouragement of Living Artists, while, by the non-appropriation of any funds for the production of a single engraving, the Prizes are relatively greater in value and in number. Subscription to the Annual Distribution, half-a-guinea. Particulars may be obtained on application to the Office, *pro tempore*, Halton Cottage, Halton-street, Islington.

T. W. BENTLEY, } Hon. Secs.  
W. H. BUTTERFIELD.

**ARTISTS' AND AMATEURS' CONVERSAZIONE. FREEMASONS' TAVERN.**—The MEETINGS of the SOCIETY will take place on the first WEDNESDAY in the following months:—Wednesday, the 1st day of December, 1841; Wednesday, the 5th day of January, 1842; Wednesday, the 2nd day of February, 1842; Wednesday, the 2nd day of March, 1842; Wednesday, the 6th day of April, 1842.

TO ARTISTS.—LECTURES.

**MR. DERMOTT**, Lecturer on Anatomy, will deliver a COURSE of LECTURES, expressly for Artists, at his ANATOMICAL THEATRE, CHARLOTTE-STREET SCHOOL OF MEDICINE, 15, CHARLOTTE-STREET, BLOOMSBURY. In these Lectures all the Muscles, Sinews, and Bones, forming the external configuration of the human frame, will be fully demonstrated, especially the Muscles, which are called into action during the different movements of the body, causing the variations of its contour. Terms for the course two guineas, including subjects for demonstration; the fee to be paid when the admission ticket is taken out at the commencement of the course. The Subscribers will be permitted to inspect the bodies in the Dissecting-room; and to dissect if they are desirous of so doing. The Course to commence as soon as 20 Subscribers have entered their names. Communications to be made to Mr. Dermott, Charlotte-street School of Medicine, 15, Charlotte-street, Bloomsbury.

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A Class for the Study of the Living Model meet on Wednesday and Saturday Evenings.

THE DUKE OF WELLINGTON!

**MR. LAVER** begs to announce, that a splendid full-length MILITARY PORTRAIT of Field Marshal the DUKE OF WELLINGTON, from a painting by Pickersgill, R.A., executed for the Oriental Club, has just been completed in mezzotint, by C. E. Wagstaff. This engraving will be found on inspection to be, without exception, the most correct likeness of his Grace extant, whilst the known excellence of the painting in its chiaro-oscuro and all its details have been faithfully copied by the engraver. No expense has been spared to make this publication worthy of the reputation of the illustrious individual it pretends to commemorate; and in deference to the universal respect in which his character is determined, by a much more moderate price than is ordinarily charged for such publications, to place copies within the reach of all. Size of the engraving, 16 inches by 26 inches, exclusive of margin. Proofs before letters, on India paper, with autographs, &c. (a few only), 24. 10s.; proofs before letters, with autograph, &c., 25. 10s.; lettered proofs, 25. 10s.; prints, 25. 10s. The copies will be ready for delivery in a few days.

Applications to be addressed to Mr. Laver, 47, Great Marlborough-street; or to Messrs. Welch and Gwynne, Printers to the Royal Family, 24, St. James's-street, where a finished proof may be seen.

13, Berners-street, Oxford-street.

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\* \* This Literary Curiosity is happily termed by Sir Lytton Bulwer, "The Humbug of the Year," and can be sent, for the postage of One Penny, to all parts of the United Kingdom.

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The Collection may be publicly viewed from Dec. 3, until the days of Sale, and Catalogues and other information procured of Mr. HENRY ANTONIA, No. 26, St. James's-street.

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## THE ART-UNION.



LONDON, DECEMBER 1, 1841.

## VEHICLES.

SIR,—As the last letter of your valuable correspondent "J. E." contains important admissions respecting the somewhat superabundant proportion of litharge in his recipes, I do not regret the miscarriage of a communication I had intended for your last number (and to which circumstance I observe a reference in your Notices to Correspondents).

But why abandon *Silica* also? Have we not been repeatedly told that the varnish lustrous quality of the vehicle is chiefly, if not solely, dependant upon this ingredient?—An ingredient which was considered of such importance as to confer a distinctive title upon the composition of which it formed a part. As your correspondent repeatedly disclaims any pretension to chemical knowledge, he will, I trust, acquit me of any uncharitable intention, in saying that I suspect he has been deceived by a name into the idea that *glass* of borax might be analogous to, and an appropriate substitute for, flint glass, or even for silica itself; whereas, although *vitrified* as your correspondent's last recipe directs "*to a perfect and clear glass*," it is no more *glass* than it was before this "*vitrication*;" it still remains simply borax, or as it is descriptively named by the chemists, sub-borate of soda—a saline substance, with an excess of alkaline base. When subjected to considerable heat it parts with its water of crystallization, and then fuses; in this form it was called by the alchemists in their usual fanciful style of nomenclature "*glass of borax*." For the purposes of the new vehicle this calcination and fusion may very well be spared, because the water of crystallization assists that partial saponification of the oil which is said to be desirable; whether it be so or not, borax will regain its water of crystallization immediately on being placed in contact with that fluid.

I should regret the total abandonment of silica without further trial, because I think it enables the oil to maintain its transparency when dry. The silica with which I have experimented, was obtained by precipitation from an alkaline solution; it is not only more pure, but more impalpable, and in every respect superior to mechanically pulverised flint or other silicious matter. I moreover expect that it will have a tendency to prevent cracking, on the same principle that sharp, gritty powders, such as emery and ground glass, are added to brittle resinous matters, to increase their coherent power in the formation of cements.

After all, however, that has been said about vehicles and mediums, I must repeat my settled conviction, that those qualities of pictures by the old masters which have been attributed to their possession of some peculiar vehicle, are attainable by means of our ordinary materials.

Your correspondent does not explain in what respects he considers my observations on the processes of the Venetian masters (although he admits their correctness) "as quite apart from the subject of vehicles." I will, however, take what he considers to be a case in point—he questions whether the off-hand manner by the Flemish Painters could be imitated by our common "*methods*" (as we were not then speaking of *methods* but materials, I presume he intended to say with our common *vehicles*).

I have no doubt, whatever, that it might be so imitated. But as much of the beauty of colouring of the Flemish school is the result of that very "off-hand" power of execution, and as the degree of dexterity possessed by such painters as those he cites is of very extraordinary occurrence, it is difficult to support my opinion by modern instances. I will, however, venture to ask him whether he does not think it probable that such materials as *Edwin Landseer* uses would have fully answered the purposes of *Teniers* or *Bergshem*? In my opinion we are by no means so deficient

in good materials, as in sound principles and judicious methods of applying them.

I am glad to find that the admixture of water is not a necessary condition of the successful employment of the new vehicle, for although I am not aware of any peculiarity in my method of working, I fear that I should never be enabled to paint with any precision with such a composition; and with regard to the suggestion, that the Venetian painters, not unfrequently dipped their brushes in water only, for the purpose of applying colours previously mixed up with oil, in order to give a more luminous power to the general texture, I think it is far more likely, (and, indeed, there are some good reasons for supposing) that many Venetian pictures were not only commenced but carried near to completion in *distemper*, or what the water-colour painters call "*body colours*;" if so, a good and convenient distemper vehicle would really be a desideratum—animal size, whether of glue, leather, or isinglass, is inadmissible, because of its tendency to evolve hydrogen, and thereby blacken the metallic whites, especially those of lead. I have tried the experiment of painting on panel with a solution of gum tragacanth in water, using white lead as in oil-painting; but not being accustomed to paint in distemper, I was prevented from working with the precision that I could have wished, by the washing up of the colours on going over them repeatedly. In more experienced hands, such, for instance, as Mr. Stansfeld's, this would not have occurred, and perhaps borax would render the gum less soluble when once dry. I fixed my work by applying a thin coat of copal varnish, intending to carry it farther in the ordinary method of oil-painting, but have not since touched it. It remains as fresh and clear as on the day it was done; whereas an oil picture finished about the same time has become decidedly darker. A very Titianesque effect, or rather quality, of colour may be produced by executing all the light and shade of a picture in distemper, and the glazings and enrichments with oil colours. A picture so painted would, I have no doubt, preserve its brilliancy better than one entirely executed in any oil-vehicle whatever, nor do I apprehend that it would have any peculiar tendency to crack. It would also possess another advantage over an ordinary oil-painting, in presenting a surface texture somewhat absorbent, and therefore better adapted to receive the glazing tints by imbibing them into its substance, and not merely receiving them upon its surface, as must be the case when that surface is rendered impervious by oil.

I think the loss of colour or fading of many pictures, those of Reynolds' for instance, is owing, not to any impurity of vehicle or peculiar fugacity of pigments, but to their having been applied upon a surface, the texture of which was too close and unabsorbent, so that the colouring matter constituted a mere superficial film or pellicle of which the very transparency was a chief cause of its destruction, inasmuch as that great destroyer of colour, light, had free access to every part and particle of the pigment.

I have lately had an opportunity of inspecting one of Sir Joshua's pictures, which, although so faded that there remains merely sufficient evidence to show that it *has been* coloured, is as vigorous and perfect in light and shadow as ever, and I doubt not, will long remain so. It is in the possession of Sir Charles Lamb, and is a portrait of, I believe, Miss Montgomery. I have already stated what I consider to be the chief cause of the loss of colour in Sir Joshua's pictures. The permanency of the light and shadow in this charming picture is evidently owing to its having been executed with a neutral grey formed of one of the carbonaceous black pigments, which are pre-eminently permanent—charcoal being one of the most indestructible substances in nature, excepting by actual combustion.

The cause of the superior durability of the glazing tints of the Venetians may, I think, be found in the fact of their having been laid upon a distemper preparation, or, at least, upon one of a porous nature, which protected the particles of colour from the too free chemical action of light by receiving them within its interstices. I may also adduce similar considerations arising from observations on faded pictures, in apology for my adherence to certain opinions commented upon by "J. E." in the last number of the ART-UNION—your correspondent says, "the meaning of Sir Joshua Reynolds' expression, that a well coloured picture should look as though it was painted in *two colours*," may not go the whole length of the argument of "J. H.," not even with the additional sentence, "that it should possess an unity of light and an unity of shadow." In my letter to the Editor of the ART-UNION I trusted to memory for the quotation; on referring to my authority, I find that I have not done myself justice, for had I made my ex-

tract a little longer and a trifle more exact, it would then have gone quite the length of my argument. It is from a dissertation by T. Sheldrake, which obtained the premium of the Society of Arts in 1798. The precise words of the dissertation are, "I once asked Sir J. Reynolds by what circumstances in the management of a picture he thought the harmony of colouring was to be produced? He replied, 'An unity of light and an unity of shadow should pervade the whole;' and illustrated what he had said by this simile—'A picture to possess harmony of colouring should look as if it were painted in *one colour*, and, when the chiaroscuro was complete, the colour of each object should be glazed over it.'"

Now, my "argument," if it deserve such a title, amounts to little more than what is to be found in the above extract; but I think it *does* contain a little more, inasmuch, as I have indirectly, and without being aware of it, not only corrected in argument that which I had imperfectly quoted, but, at the same time, insisted upon what I consider to be the right principle on which the dead colouring, this "unity of light and unity of shadow," should be effected, namely, its perfect *neutrality*.

It appears to me that *light* and *shadow* considered with reference to the management of a picture should be treated as *colourless*; and that the *colour* of all bodies whatever, whether solid, liquid, or aeriform, should be considered as a mere supplementary and independent accompaniment of light and shade. I know it will be objected, that what is termed the *chiaroscuro* of a picture is as dependent upon the effect of *dark colours* as upon *shadow*. I am not, however, of that opinion; and I think it unfortunate for the art of painting that it is so prevalent. It has deluded many a clever artist into an unsubstantial, and unnatural mode of procedure.

The fact is (at least, according to my notions), that, although there are dark substances enough in nature, and dark pigments amongst the rest, there are no such things as *dark colours*.

I may be wrong, but it appears to me that whatever colour seems to be darker than those of the prismatic spectrum must be so far of the nature of shadow, and is generally the result of mechanical texture.

A simple instance or imaginary experiment will, perhaps, make my meaning clearer. Take a quantity of unwoven silk fibre dyed of some prismatic colour, divide it into two portions, let one portion be converted into velvet, and the other into a plain tissue. The velvet will seem to have by far the most colour, but we know that it can have no more than the other fabric; this apparent excess is therefore not *colour*, but *shadow*, seen between the fibres which form the pile of the velvet. Let us try to imitate this apparently greater degree of colour by an increased quantity of colouring matter, and, again, by means of neutral material, and we shall be satisfied that the latter is the best method, inasmuch as it looks less like paint and more like velvet. We frequently hear persons when speaking contemptuously of a picture compare it to a coloured print. Now, I cannot help thinking that many pictures of importance might be greatly improved by such a resemblance; indeed, it would be no easy matter to colour a respectable print so badly as to produce such chalky lights and leaden shadows as we too frequently see, especially in the imitation of flesh in pictures, admirable for every quality but that of colour.

There is another point in your correspondent's attempted correction of my construction of Sir Joshua's expressions to which I cannot accede. There is as little reason for suspecting that such a man as Reynolds borrowed the expression in question from Da Vinci, as that he would sententiously deliver such a self-evident truism, as that "no distracting colouring" should be admitted into a well coloured picture. However sound may be the theory deducible from those words of Da Vinci, which your correspondent has given in italics, there is enough in the rest of the chapter to show that his *practice* was one of great complication, very dissimilar from, if not the opposite of that which it appears on the best of all possible evidence was the simple procedure of Reynolds, which I would advocate as being more conformable to nature, and more practically advantageous in art. Judging from Da Vinci's "mixture of colours" in my copy of Da Vinci's work (Paris, 1650), this section is headed "Du Meslange des Couleurs l'une avec l'autre;" if he really intends, as your correspondent says, to describe the setting of his palette, this great artist must have prepared as many separate tints and tones as were to be found in his models, just as our young ladies match their patterns in embroidery, or in the manner of those who copy pictures in mosaic.

There is, however, a master of colour of our own

time, and I am proud to say of our own country, from a right and well regulated study of whose works the rising generation of painters might derive more useful information respecting the *true principles of colouring*, than from either Da Vinci or Reynolds; if they would not allow themselves to be influenced by unmeaning sneers, and indiscriminate abuse of a man, who, with all his faults as an artist, is unquestionably the greatest genius and by far the best landscape painter of his day. I beg to say, nevertheless, that nothing can be further from my intention than to recommend one artist to imitate another, indeed I know of no readier a way for a young artist to render himself supremely ridiculous, than by attempting to ape the peculiarities of such a man as Turner. My present object being to elicit information as to the principle of those processes on which a picture, considered simply as a piece of imitation, ought to be executed, I have avoided touching upon matters of taste, such as the arrangement and distribution of colours. On carefully examining the works of the most celebrated colourists, I think that much of the secret of their success will be found to resolve itself into a right understanding of the principles of imitation carried into execution by the most simple and uniform means that the nature of their materials would admit of. They endeavoured not only to imitate as closely as possible the appearances of nature, but as far as they could in accordance with the manner in which they are produced naturally. If I were called upon to illustrate my meaning by examples, I should have no hesitation in referring to the water colour pictures of Turner, as the best instances of colouring conducted on the principles of common sense and true science; not that I think there is any essential difference in his system, whether he dip his brush in oil or water, but the simplicity of his method is more visible in one material than in the other. I will not at present trespass farther on your attention, than for the purpose of assuring your correspondent "J. E." that although I have felt it necessary to reply to his remarks on my opinions, I quite agree with him in preferring co-operation to controversy, for which, indeed, I possess neither ability or inclination.—Yours, &c. J. H. M.

#### THE CONTROVERSY CONCERNING "VEHICLES."

SIR,—You, not I, headed my last communication "Controversy," a thing I have neither taste nor time for. I will make this as short as possible.

The facts are exactly as I have stated them. My friend, Rainier, discovered that the paint of the old masters vitrified. He, on this, vitrified various substances, as a medium to be mixed with oil.

In "Blackwood's Magazine" I published an account of my friend's labours, and one of his recipes, or such as I then took it to be, considering it to be only vitrified borax, though, when analysed, it was thought to contain some other ingredient, but so small as to be of no importance. Subsequently I found a memorandum which, in 1839, the date of my paper in "Blackwood," I knew not that I possessed, giving a detailed process of one of Rainier's vehicles—my really scientific excellent friend Mr. Coathupe made it intelligible for me. Sugar of lead and borax to be washed and filtered and vitrified, and reduced to powder. Mr. Hardy, a perfect stranger to me, seeing my paper in "Blackwood's Magazine," wrote to me, through the editor, expressing the great interest that paper had excited in him. A correspondence took place. I furnished him with Rainier's recipe, as well as many valuable papers on oils and other materials chemically considered, kindly given to me by my friend Mr. Coathupe. Upon these data Mr. Hardy, as well as myself, experimented; and we continued in mutual communication from early in 1840. It was with great difficulty I could persuade him to add water to the oil; but I did so at last, so that he considered himself a stronger advocate for the water than I was. We worked upon the basis of Rainier's recipe. To the two ingredients, lead and borax, he added silica. He varied the proportions, upon compulsion, as silica would not dry without an increase of lead. His addition of silica amounted to 2 parts silica to 36 lead and borax.

I invited him to visit me in the country. He did so; and we worked together. His visit was not very short; yet, during the whole of it, of some weeks, I never heard him speak of the vitrified medium as *his* discovery, much less his solely; on the contrary, when in the presence of

others, I lauded his addition of silica, for I always, and uncontradicted by him, mentioned it as his addition; he spoke most deferentially of his humble assistance, in tone, manner, and words disclaiming the discovery. And upon the occasion of a lady writing to him, requesting information respecting his discovery of a medium, I well remember, that he said, with some confusion, "No, not mine, that is not right," or to that effect.

Before he came to me, I had published, in the ART-UNION of June 1841, my paper on Van Eyck and Vehicles; and had written the greater part of the next paper, for August, in which I detailed Mr. Hardy's experiments, giving him credit for the addition, stating the experiments to have been on the basis of Rainier's discovery; and he furnished me with some extracts from Roscoe's translation of Lanzi, which he happened to have with him, as I had but the first volume of the original Italian by me. I gladly availed myself of the extracts; and when my paper for August was finished, I put it into his hands. He entirely approved, suggesting only a slight alteration, and what I thought an odd one at the time, that I had not given him the honour attached to his name of F.M.B.S. So I added F.M.B.S., and the paper was sent off.

He had assented to all I had written; and surely I gave him praise enough for his addition. Rainier is throughout that paper the discoverer, and is so admitted to have been by Mr. Hardy's approval. He then wished the medium to be put exclusively into the hands of Ackermann and Co. I said, No, we will let the public have it. Arts are "liberal." He then discussed the name we were to give it. I thought there was no occasion for any name;—and now I perceive that all along he intended to quack the matter with Ackermann and Co., who were to do all sorts of wonderful wonders with it. He said it must be called some medium, and proposed "silica medium." No, said I, silica is but a very small ingredient in it; if it must have a name, let it be the vitrified medium. He seemingly assented.

I was here called away from my home. I left him in my house, and have not seen him since; nor received the slightest intimation from him that he intended to claim the whole and sole discovery, or any discovery at all, until Messrs. Ackermann and Co.'s advertisement appeared. I confess I was astonished when I saw their advertisement of the discovery of Lieutenant Hardy, R.N., F.M.B.S., unqualified by any allusion to Rainier or myself. There was indeed a sort of reference to the paper in the ART-UNION, but that might have been written by him for aught the world knew; and the reference, as it was, tended to magnify him. I wrote to him in remonstrance. He then claimed the discovery, and wished me to unsay what I had said, and he had approved, respecting Rainier's discovery as being the basis. Again I remonstrated; I thought it morally wrong; I think so still. In my paper in the ART-UNION of October last I expressed my surprise at Ackermann's advertisement. I heard no more from Mr. Hardy until his paper appeared in the last number of the ART-UNION, November 1841.

Here ends the history: I have but little comment to make. It appears that but for Rainier, and, may I add, myself, he never would have thought of the matter—yet he sinks us both; that the real discovery is the vitrifying substance for a vehicle, and that was Rainier's discovery; that the altering the proportions was to make the silica dry. Allowing, for argument sake, that all the praise I had given to the silica addition was just, still, will any one think it more than an addition, or that Mr. Hardy did not, modestly, humbly, consider, or profess to consider, it nothing more whilst with me; and that he did so think it, by his approval of my account of it? He now says, he took his idea from Vigné. Indeed! and nothing from Rainier? And if from Vigné—Vigné's analysis was obvious to every one, for use or experiment, after Rainier's was once known. Yet so far I have only expressed my astonishment at the advertisement; I abstained from all personal attacks on Mr. Hardy, who called me his friend. His strictures now upon me require a different treatment from this exposition of the matters of fact, and they shall have it.

He charges me with contradicting myself; and

cunningly enough, after the true puff fashion, quotes my praise of his silica addition, his formula, which he considers I afterwards disparage. Yet do I that? Not exactly. I only doubt, and he knows that I did doubt; that even while he was my visitor I doubted: and in my doubt, at my request, we tried Rainier's medium and the silica separately, Rainier's medium, which I had, as I stated, kept as a reserve, as too precious to use, and in lieu of which I had wrongly used uncalcined borax. We tried them separately: I took his word, in my simplicity, that there was a difference, yet the strips of colour are now by me; and I declare that, without reference to the marks, I cannot tell which is which. I have privately expressed to him the same doubt in the interval between the two papers in the ART-UNION; and referring to my account of the effects of Rainier's medium, I have been surprised to find how closely Mr. Hardy has described his discovery, as he calls it, after that description; and in his formula, his very method of washing it, is taken from that furnished by me from Rainier's memorandum. My "contradiction," then, is a doubt. I do doubt—truth is truth; and if I more than doubted, I should prefer contradicting myself to any other person, nor feel shame in doing so: and I will do so whenever I find myself mistaken. The very humbug used in the bringing out of this medium, accompanied as it has been by extreme presumption, has led me to reflect, and to doubt the more; for humbug is always intended to deceive, in some point or other, and creates suspicion.

I asserted, he says, that Rainier's medium preserved the colour of Naples yellow under the steel palette-knife. I did so, and do so still; nor can I trust to his experiments or assertions to the contrary. The medium I tried was that which I considered only vitrified borax, and which Mr. Coathupe said contained a very small portion of something more; be that what it may, or nothing, that medium does preserve the Naples yellow. And if it be true that nothing but silica will have that effect, why then that something more may have been silica; the smallness of the proportion may favour the idea. Mr. Hardy had a portion for experiment. If he has not used it all in his analysis, he may try it now, and he will find it as I say. With very apparent candour he says, "It is but fair to state, that the circumstance of my silica medium preserving the purity of the colour of Naples yellow when in contact with the steel palette-knife, was communicated to me by an intelligent lady, practically acquainted with the preparation of oil-colours." Now, who would not suppose that he had some valuable information quite apart from me: but this lady is no other than my own daughter, living in my own house, and daily preparing my palette, and who tells me the very same fact with regard to Rainier's medium; and so, too, I have found it. But when he asserts that this is entirely owing to pure silica, and that only, he strangely forgets what he had said in the commencement of his paper, or is ignorant of the composition of colours. Speaking of pure silica, he says, "I have ascertained that the presence of even a very small portion of alumina will vitiate the medium. This shows the absolute necessity of using pure silica." Yet he, after this, speaks of mixing the medium largely with alumina, and Naples yellow too, in its admixture with "the ochres, light red, venetian red, &c.," which contain, with most other colours in use, a very great proportion of alumina, which, according to him, vitiates his medium. Here is forgetfulness or ignorance, or both. "Don't try to appear wiser than you are" is no bad rule. It is no great wonder if I contradict myself. I have all along said that I am utterly ignorant of even the most elementary part of chemistry. I trust to what I am told by competent persons: I have foolishly trusted to incompetent. I have always disclaimed the being a discoverer. I am too ignorant to be one; but my friend Rainier was a discoverer, and nobody knows that better than Lieutenant Hardy, R.N., F.M.B.S. If I stand first in the school of ignorance, F.M.B.S. may be second best, and he carries it off with a better presumption.

He fancies that he has a talent at annihilating, and shoots forth his arrows pointed with all the deadly sins. Here he lets off one of spite. He steps out of his way to show that the use of borax is not new. Who said it was? Have not I published the statement that it had been long in use



in India, and combined with lac, an account of which may be found in the "Philosophical Transactions." Did I not say that the mode of purifying it had been long a secret in Venice and Holland, drawing the inference that it *had* been applied to the Arts. He says it is in Fielding's work—that I have not seen; but when he thinks to bring Field, a powerful champion indeed, against my poor deceased friend's fame, he knows not his man. Field will not take that part. He respected Rainier, and knew he *did* make discoveries, and calls the borax medium *his* medium; and here I offer a passage from a letter from Mr. Field, dated June 1839, in which he says, "Mr. P. Rainier I knew very well, as I did *his* medium of borax, and instructed him in the preparation of the lac vehicle mentioned in my Chromatography 14 or 15 years ago." Now what has he got by quoting Field's Chromatography? But as he doubtless thinks Mr. Field's testimony important, he may as well learn, though I believe he knows it already, what Mr. Field does think of the advantages of borax, that "pernicious ingredient" of R.'s medium. Further says Mr. Field, "I am accordingly ready to admit all the uses and advantages of Mr. E.'s medium (Rainier's), and go with him, in believing the old painters may have employed it. The Venetians in particular, who were at that time the medium between Europe and India, in the latter of which country borax had been employed in painting time immemorial." Mr. Field will, I am sure, pardon my publishing these extracts, from a letter bearing date June 1839. Yet, following up his own notion, if the not being new be a demerit, why silica is not new. I had myself used calcined flint 30 years ago. Rainier had used flint glass; and Lieutenant Hardy, R.N., F.M.B.S., knows that I had recommended him the use of China clay, for which I was indebted to my friend Mr. Coathupe, who thus described it:—"It is a natural combination of silica, alumina, and potassa, and it will form a glass by the application of great heat. I gave a little of it to—just before he left England, who liked it so well that he begged all I had of it." And elsewhere he speaks of the rendering the paint exceedingly hard. Verily, Mr. Coathupe might with some truth declare himself a discoverer; for this recommendation on his part *was* original. He then knew nothing of what Rainier had done. Yes—but humbug will step in with "pure silica." Pure nonsense—for as I have shown alumina must mix with it, being in most of the colours in use. But then this "pure silica" more seemingly gives the claim to Mr. Hardy, and to make the seeming greater, he here doubles the quantity of it to that which he considered *his* perfect medium; as four is, unquestionably, twice two. But with this "pure silica" do not let him talk of Van Eyck, who could not have had pure silica, nor of Vigne, who says, fine sand. The "pure" is to appropriate. A very nice distinction indeed he makes, but without a difference, that *he* uses borax as a flux. A flux to what? to 2 silicas out of 36? And did not every one use it as a flux—a flux into glass? Yes; glass, glass. Vitrified medium is the discovery; work it as he will, there is no other. Then he tells us that borax comes up on the surface of the picture. I showed him that it did, and how, and why—because I had used it carelessly, in immoderate quantity, and bodily mixed with the colours, and that too unvitrified, even uncalcined borax; and I suppose for that reason Rainier vitrified it. But he omits to say that, even so used, it may be removed with warm water. I never yet saw that effect with vitrified borax, and what does he say here that I have not said before him. The fact he thinks to bring against me was one told to him by me, nay more, published by me.

Here is another spiteful arrow. "It is impossible to admit J. E.'s claim to *originality* in respect to the introduction of water in oil vehicles." In the first place J. E. makes no such claim, and Mr. Hardy knows he does not; for J. E. has told him, and published it too, that the old masters did mix water with oil; and moderns too, for Stothard did. But Mr. Hardy is indebted to J. E. for the use of water, as he has used it, if there be any advantage in it. All that J. E. asserts is, that he suggested to Rainier the mixing with water, not as an original idea, but, as may be seen on reference to the passage, in conformity with the supposed practice of the Venetian masters. If water

did not too easily slip through his fingers, I dare say Mr. Hardy would make that his own too. He is welcome to it; and let it be "pure." So there the spiteful envious weapon lies; and like its fellows has done no harm.

Next comes a tanglement of "pure" nonsense, in which nothing is clear but malignant intention. What can he mean by recommending "to the deep consideration of J. E. a whole ode of Horace," of which he incorrectly quotes one stanza?

"Crescit indulgens sibi dirus hydrops,  
Nec sitim pellit, nisi causa morbi  
Fugit venis—(et) squosus albo  
Corpore languor."

Let us have a schoolboy's translation—"The dire dropsy increases by self-indulgence, nor, unless the cause of the disease be driven from the veins, and the watery languor from the pale body, does it expel thirst." To my "deep consideration," and the "whole ode"—I have known it by heart these forty years, and really I must be pardoned if I doubt *his* knowing it at all; and if, seeing nothing whatever in it applicable, I suspect that, according to the humbug system, F. M. B. S. has applied to some Latinist for a quotation something about water, and the Latinist gave him one in which is "watery;" and that Lieutenant Hardy, R.N., though F. M. B. S., is not scholar enough to know the meaning, but down went the stanza with a boggling pen, and a hazard shot, that something or other in "the whole ode" might hit, if one stanza did not; and so, with an air of mysterious accusation, he puts scholars leg foremost, and it proves a halting one. I make this supposition in "pure" charity; for if he really can translate it and understand it, the only possible attack upon me must be a personal, and therefore a disgraceful one. The ode in Horace is against avarice. Certainly he was a pretty long while a visitor in my house, and might have measured my avarice and inhospitality. He knows best—then why did he remain? Oh, you will say, he cannot mean that—then what does he mean? Oh! exactly what the words say, that you are an ugly figure, and dropsical. Oh! is that it?—to quiz my figure—to ridicule my person, as pale and dropsical. It is not good taste—but learn from an enemy. So I shall call in a physician, taking especial care that he is not an F. M. B. S., "Fellow of the Medico-Botanical Society." But as some who read this may not take my word for the ode, nor think my translation fair, I will try to get a Smart's Horace, and give the literal in a note. And as, if he does not mean either of these things, he can mean nothing, and not know the meaning; and as I have at his request "deeply" considered it, I recommend it to his deeper study, together with a grammar, a dictionary, and a gradus, to show him how to make his quotation scan. And if, after due pains, he cannot be a *discoverer* here of any meaning, he may not be the worse for a little Latin. Whatever may be the examination of a candidate for the F. M. B. S., it is quite clear that Latin is not an indispensable qualification. In the meanwhile I must be content to stand, as represented in his paper, before the world as a horrible figure—a pale, bloated, dropsical monster, to which he kindly solicits me to put my name (which he knows very well), simply to subscribe to this monster-caricature of myself, to receive my last stab from his friendly hand, which had before completely blinded me—the last compliment of a guest—much after the fashion of Ulysses to the Cyclop—

"He ate his mutton, drank his wine,  
And then he poked his eye out."

Now, that is pretty well.

After this comes an arrow case-hardened in vanity—the very *hardihood* of presumption. When he "allowed" J. E. to publish his recipes and experiments, and to embody his extracts from Lanzi, he did not think I should "*repay his kindness with injustice*." What kindness does he mean?—(here is a kindness with a vulgar epithet).—For if he intended by my use of them nothing more than that I should puff him as the discoverer and an F. M. B. S.; that I should be his secretary merely, or amanuensis, the *kindness* was to be all on my side, and where the injustice is every one can see. It feeds, however, a vain mind to let the world know of its doings in any way. It reminds one of an old epigram—

"To Tom I owed great obligation,  
Till on a day friend Tom thought fit  
To publish it to all the nation—  
Then surely Tom and I are quit."

An F. M. B. S. might be mortified to have it known that he owed anything to anybody. But it is of no earthly consequence to me. I should be glad to give him the extracts from Lanzi in the paper that followed, if I could—but really I cannot, so his claim must there end. Yet I will make the honour to him as great as I can, by telling him that he has supplied with extracts from Roscoe's translation, though not an F. M. B. S., a real *bona fide* M. A., and that at any rate stands for MASTER OF ARTS.

He presumes to think it a wondrous thing that I did not in 1839 publish Rainier's recipe, which he knows I had not in 1839; and when I had that recipe I sent it to him. The real wonder might be that he, Mr. H., did not publish it; yet no, that can be no wonder, it suited his purpose better not to do so. It was due, he gravely says, to the memory of his departed friend; then quoting me, "who could not speak for himself." He may be quite sure that I know much better than he does what is due to the memory of my departed friend; and, when occasion serves, what is due to a false friend.

Now here follows another shot of "pure" spite. My poor recipe of starch and oil can have nothing to do with this discussion. The audacious man snatches that too from me, and he is welcome. It is a pity he did not do it with a little more truth; and if he can stiffen his now somewhat limp presumption with my starch, let him wear it, and "with a difference." But in fact J. E. claims no such thing as starch grounds; and is now so disgusted with claims, that he would not call the apple he holds to his mouth his own, lest a discovery-monger should snatch it out of his hand, and claim the whole orchard because he had planted a pip. In the very passage in my paper of 1839, in which I speak of starch, I mention it as having been discovered in a ground of Titian's, as told by Merimée; and even when I proposed it as a vehicle to paint *with*, and which might have seemed a novelty, a *discovery*, I state that it is probable the Venetian masters so used it, or something of the same kind, in the passing from distemper to oil. As Mr. Hardy says, and I have said before him—  
"Palman qui meruit ferat."

Let him construe that fairly, then the palm will be over poor Rainier's monument, and Lieutenant Hardy, R.N., F.M.B.S., if deserts are to be rewarded, will come in for a twig of quite another tree. That he will *claim* the palm, and does claim it, there can be no doubt. He is not the man to put his little light under a bushel; he will put it in the finest candlestick he can get, brass or silver, as it may be, his own or his friends'; he will make it fit, by stuffing in paper, and plenty of it.

I follow *seriatim* all his attacks; if they appear not in very good order, that is not my fault. Blind rage is a sad unconnected and unconnecting fury. He finds for me an excuse, that I did not give my approval to Mr. Miller, the colour-maker, because I am not "practically acquainted" with the method of preparing his vitrified silica medium. If not practically acquainted, his formulae must be impracticable things; and how can he tell whether I am or not? Now the fact is, I am. But no one knows better than he does, that I might have passed myself off very fairly to Mr. Miller, or any other person, as wonderously wise in the matter. Nothing easier—"Pure silica, and silicated oil," a little mystified, would have done

\* "Silicated oil." What Mr. H. means by "silicated oil," it is difficult to say; but certainly it does not require silica to render oils glutinous; I have several bottles now by me, some prepared before Mr. Hardy's visit, and some while he was with me, clear, yet as thick as honey. I have made it with simple borax, calcined and uncalcined, with the vitrified medium, and with sugar of lead; but, I suspect, all these materials do no more than serve to purify, by breaking the pellicles, and drawing with them the impurities—to thicken, nothing is necessary but exposure to atmosphere. If the oil be exposed in a phial, in a very short time a thin ring will be formed at the top, of a clear dark brown. I have not met with any one who could tell what this ring is. I have now by me some beautiful linseed oil, perfectly clear, and very glutinous—in fact a varnish such as Leonardo da Vinci speaks of "thickened in the sun." In the next ART-UNION I will describe the process of making it, as given to me by the kind friend who made me a present of the oil.

all the business; such things are done every day. Besides, as I actually supplied Mr. Hardy, R.N. and F.M.B.S., with Rainier's recipe, and my real friend, Mr. Coathupe, had instructed me how to make it, I might have presumed to know something about it.

Then he assumes that he has caught me tripping in "inaccuracy." Although he must know better, because I say, in 1839, "We do not *certainly* know what Rainier's medium was, but we give it as we had it analyzed." He knows very well there is no inaccuracy here; it is extreme accuracy, in not pretending to know what I did not know; I wish others would be always as accurate. But how can he say that I knew not how to prepare the recipe which I afterwards discovered of Rainier's subsequently to that paper of 1839, and which I let him have, and which enabled him to make what he calls *his own*?

Now, it happens that in speaking of vehicles, be they invented by whom they may, I mean to speak with as much distrust as may be due to modesty and truth, so I said, "Let every artist try it for himself." The proposed vehicle may or may not turn out a good thing. I had said that Rainier may have rediscovered the old vehicle, "Veterem revocavit artem;" and in this spirit I spoke of his discovery, thus, "if it be one."

There are people to whom the name of a discovery may be of great importance, and such little people will fight for it, "per fas et nefas;" but the memory of my good friend, as all who knew him will testify, with his real and great acquirements, and strict virtue, will bear the qualifying expressions, which would be death to the general dealer in inventions and dreamer over old "Family Receipt Books" a century old. Yet upon these qualifying expressions does Mr. Hardy really charge me with stabbing, murdering the reputation of my dearest, best of friends, and that, too, when he is no more. He makes me a monster of ruffianism. His allusion to the "infamous Andrea del Castagno" is an atrocity—an atrocity not to be excused by a treble dose of maddening gas, working upon a brain not gifted with wit, and throwing off nothing but rage, whose impotent vehemence is but the greater and malignant folly. I murder the fame of my friend whom I so dearly loved and esteemed? I, whose sole offence against Mr. Hardy is, that I stand as his champion to avert stabs from another quarter. To set this atrocity in its glaring truth, let us see what this Andrea del Castagno, "the Infamous," did. "Andrea del Castagno, from his treachery called the Infamous, out of envy of admiration bestowed upon the works of Domenico, that he alone might possess the secret (Van Eyck's medium), stabbed his benefactor at a corner of a street, and escaped unobserved to his own house, and sat down composedly to work; and shortly after, for they lived together, Domenico was conveyed home to die in the arms of his murderer. This, Andrea, through remorse, disclosed upon his death-bed." Such was the "Infamous Andrea." I would not for the world so blacken Mr. Hardy. If there be an Andrea del Castagno in the world, surely I am not he. This is atrocious indeed; and no terms of animadversion can be too severe. I suppose Mr. Hardy can tell the English of the words he uses, "nome infame nella storia"—"a name infamous in history." If he does, I hope, long before his death-bed, he will feel some portion of Andrea's remorse.

I have done with Mr. Hardy, and would wind up in a lighter vein. I have gone through all his charges—his attacks. There lie his arrows of deadly hate, envy, spite, and malice, and I feel not a scratch. Let him pick them up; they may serve him for the next archery where any prize is to be snatched from the legitimate owner. For my own part I claim not an iota of merit of discovery, I only vindicate my friend: I am a discoverer of nothing but of other people's humbug, and have been foolishly enough coaxed out of the morsel like the cock in the fable; and that I have discovered; agreeable discoveries! and there it ends. So, Mr. Editor, you may, if you please, continue the controversy as you have called it, I will not. Mr. Hardy, R.N. and F. M. B. S., is henceforth no more to me than, as Falstaff says, "The man who died o' Wednesday." Of his correspondence voluminous, his papers, his recipes, his formulae, (his extracts if I had them) I make a holocaust. Up they flare—pleasant is

the blaze to the eye, but they leave no agreeable odour; and there I dedicate the smoke to PENSION, and that is, I am quite sure, all it is entitled to.

J. E.

[We have, as in duty bound to do, given insertion to the reply of J. E. But, hope, it will not be necessary for us to pursue the subject further; neither are we called upon to offer any opinion of our own in reference to it, inasmuch as our readers are as fully able to judge concerning the "discovery" as we are.]

#### FOREIGN ART.

ITALY.—ROME.—*Works of Art.*—Some very interesting publications are at present in progress here; among them we may notice especially, "Le quattro Basiliche principali di Roma" ("The four principal Churches of Rome.") The work is in folio, with descriptive letter-press; and it presents us with the most correct plans and elevations of the several buildings, with outline engravings of the interiors; and in the same style the chapels, altars, principal statues, and pictures are executed: to the extreme care, grace, and spirit with which the outlines of the pictures and statues are given, we should particularly direct the attention of the artist or amateur. They are, indeed, exquisite, conveying the expression and feeling of the original works in a wonderful manner. Signor Bigioli has drawn many of them; others are by Guglielmi, Bianchi, &c.; and several of the most beautiful architectural drawings are both drawn and engraved by Signor A. Fontana. The churches selected are those of St. Peter, of St. Paul, of St. John of Lateran, and Santa Maria Maggiore. The work is edited by Signor Valentini. "L'Ape Italiana," a beautiful periodical, also in folio, with letter-press description, published by the Academy of St. Luke, gives admirable outline engravings of works of Art in Rome, ancient and modern. Among those which sustain the glory of modern times, we may direct the reader's attention to a picture by Camuccini—"The Entrance of Francesco Sforza into Milan, in 1460." How admirably is this picture composed; how varied and graceful are the attitudes; the horses, how full of life and fire, and how true the drawing! This work is under the direction of the Marquis Melchiori: it is also published at Paris with a French text, and title—"L'Abeille Italienne."

FLORENCE AND NAPLES—are not behind in splendid works: besides those formerly mentioned here, the first continues a series of line engravings of the whole of the "Pitti Gallery," and the latter boasts her "Museo Borbonico," which contains so many antiquarian treasures, and which still continues to be published in parts. The success of all these works has been, and is, great; they are diffused over Belgium, France, and Germany. The patronage given to such undertakings by the Kings of France and Belgium is indeed magnificent; we trust that in England the agents employed by the directors may meet an equally good reception.

Masini's Picture, "The Thirst of the Crusaders."—Here we have another fine picture by this young artist, representing the Crusaders exhausted by the fatigues of war, and a march across the desert, attacked by a yet worse evil, the pangs of thirst. Masini has taken advantage of all the varied effects which this subject offers; so fertile to a poetic and inventive genius. Fine grouping of the principal figures, well chosen episodes, beautiful countenances, and great attention to the costumes of the period, aided by good drawing and colouring, combine to give effect to the imposing scene. But the figure which predominates over the whole, and which breathes true inspiration, is that of Peter the Hermit, who, in this trying moment, seeks to rouse the courage of the Crusaders. Truly, Masini has recognized that the hermit of Amiens was in himself the spirit of the Crusades, or at least was their symbol; and wonderfully does this figure represent the idea. A poet, Gaetano Rosetti, seeing this picture, was so struck by its power, that he has composed three elegant cantos under the same title, which do equal honour to the poet and painter.

BOLOGNA.—V. Pizzoli's Cupola.—Very great has been the concourse of visitors, amateurs, and

others, to the church of San Marino, where a cupola has recently been painted by a young artist, called Vincenzo Pizzoli. He has adopted the style of Guido and Domenichino in the lightness of his transparent tints; in the lovely symmetry of the composition, and in the beautiful expression of the figures. The subject the painter has chosen, is a group of Angels poised on their wings listening to the prayers of mortals that they may bear them to heaven. The allegory is well expressed both in the esthetic and material parts of Art; presenting graceful movement, good drawing, pure style, bold foreshortening, but not of that exaggerated kind it is disagreeable to look at; in the four angles formed by the arches supporting the Cupola, the four cardinal virtues are painted.

Academy of Fine Arts.—Professor Lanci.—The celebrated Cav. Michael Angelo Lanci, professor of the Arabic language, and interpreter of the Eastern tongues in the academy at Rome called "La Sapienza," has been travelling over Italy in search of Arabic monuments for his great work, "Coptica," of which a part is already published. Many fine and important monuments have been found at Pisa, Lucca, Milan, and Bologna; and, of secondary importance, in Brescia, Verona, Vicenza, Venice, Padua, and Ferrara. Before his departure from Bologna, the Academy of Fine Arts sent him their honorary diploma as a mark of the gratitude all men deserve who with learning and pains, contribute to extend the empire, and encourage the study of the history, of the Fine Arts.

Bolognese Gallery.—His Imperial Majesty the Emperor of Russia has sent a Russian painter, formerly a pupil of this academy, to make a copy of that sublime picture called "La Pietà" of Guido Reni, for the Imperial Gallery of St. Petersburg. At the same time copies are to be made by other young artists, students of our academy, of the *chefs-d'œuvres* of the Caracci, Albani, Cavedoni, Domenichino, Tiarini, in short of all the greatest masters of the Bolognese school.

FRANCE.—PARIS.—*Public Monuments.*—The municipal council of the city of Paris has ordered that the architecture of the Barrière du Trône should be completed: among other arrangements it is determined that the two great columns already erected should be fluted, and that on the one the statue of Commerce should be placed—on the other that of Agriculture.

Halls of the School of Fine Arts.—*Exhibition of the Models of the Tomb of Napoleon.*—Great is the concourse of persons of all descriptions that crowd to examine these models—above eighty in number. Some are the work of architects, others of sculptors. This is alone sufficient to make two rival camps of the exclusive partisans of the sister Arts; but, besides, there is the war of opinion arising from the individual friendships and enmities, personal and political tendencies, national, even provincial, prejudices of all who give their judgments, as well as the whims of some, and the different manner of observing works of Art in others. Listening to oral opinions, and reading the journals, it is almost impossible to guess what will be the result; to our case the Latin proverb may be truly applied, "*tot capita, tot sententia.*"

We shall not attempt the description of the various models—a most tedious labour; it has been best executed by M. Delecluze, an artist and a man of much learning. He maintains, and it appears the king and the government are of his opinion, that the model of M. Visconti, the architect, somewhat modified, will be the one chosen. The plan of M. Visconti does not spoil or alter the architecture of the grand cupola of the Invalides; on the contrary, everything is preserved intact, as it now exists. Behind the altar he opens a space for a square staircase, with ornamented balustrades; this descends to a magnificent catacomb, opening to a gallery richly adorned, near the end of which is placed a plain square tomb of Corsican granite, on which is inscribed the name of NAPOLEON, without any ornament or other inscription. A little behind the tomb is placed a statue of the Emperor; and this gallery terminating in a tribune and cupola, just above where the statue is placed, the light falls for many hours of the day in such a manner that the whole gallery is in shade, except where the light strikes the imperial statue, producing a most imposing



and poetic effect—a sort of apotheosis. Some critics are of opinion that M. Visconti has not complied with the conditions of the program; and though we hold the opinion which we have mentioned above to be the general one, we give, on the other side, the judgment of two men of talent and taste; the one, Pierre Durand, treats the subject with *légèreté Française*, and sees it in a comic view; the other is the Comte d'Espagnac, who treats the matter seriously. We begin with the lively critic: "The competition for the tomb of Napoleon has inspired a crowd of sculptors, architects, and amateurs; the models are deposited in the great halls of the School of Fine Arts, where, from noon till dark, multitudes of the curious may be seen sauntering. Some of the plans are modelled in plaster, others are only drawings; amongst the whole we should select five or six as being very good—thirty as being ludicrous. Some are intended, according to the program, to be placed in the Church of the Invalides; others are of such grand proportions that the church must be placed in the tomb. Some would have the hero reposing under a shield, like a large tortoise-shell; others would raise a pyramid piercing the dome of the Invalides. The fault of the greater number is an excess of ornament. We have all sorts of genii, grenadiers, trophies, columns, and whole battles. The hero is represented in all his various fortunes, at every age of his life and glory. Here, a child in the cradle; there, a Roman warrior careered on his horse, like a rider at the Olympic circus. Further on, a fallen Emperor in a reverie on the rocks of St. Helena. All this is more or less fine, more or less well executed; and we find many monuments to the glory of the Emperor, but few that belong to his tomb. The funeral character disappears under all this pomp of ornament. We have one place, a triumphal arch; in another, a pendulum; here a temple of Victory, there a sugar box; here a spectre; there a Savoy cake. From the sublime to the ridiculous there is but a step, and many of these models will be preserved to the Arts as models for works in paper, sugar, and pastry." It is said M. Visconti has the taste of the powerful in his favour; his work offers beautiful parts, and unpardonable defects. We may mention, particularly, a door awkwardly placed in the pedestal of a statue; and connoisseurs find the light architecture of the crypt crushed under the masses above. The majestically simple monument of M. Dantan—the plans of Messrs. Batard, Felix Dobau, and Isabelle—and the two plans of M. Feuchere, have each many suffrages in their favour. After this serious appreciation, we venture to propose another plan, namely, that all the monuments be executed and placed together in the Champs Elysées, forming a Necropolis in honour of Napoleon. The artists, we trust, will approve us.

In the letter of M. Espagnac, we read as follows:—"It would be happy for us if France possessed, like Italy in old times, accomplished artists, such as Brunelleschi, Ghiberti, Donatello, and Michael Angelo. The question being to place a monument in the centre of a cupola, perfect in its proportions, and which is but an elegant appendage to the Church of the Invalides, the first requisite is respect to its fine forms and harmonious lines. This wish, we will not call it a regret, expressed, we think that the idea of a monument with crypts is a mistake in the present circumstances. The much-admired monuments in this style in St. Peter's at Rome, at St. Charles's in Milan, and elsewhere, are peculiarly in the region of pious influences; here, on the contrary, the symbol of the apotheosis decreed to the most renowned warrior of modern times, cannot be raised too high. However, this may be, it remains for us to consider, according to the system proposed, which of the numerous competitors have most succeeded in a field of which, not France alone, but this world, will be the judge. We shall begin our summary with the architects. In the conception of such a monument, the artist ought to seek to address the imagination powerfully, as far as is consistent with the unchangeable laws of science and good taste; for France will never behold without some recollections of the deepest kind—this superb monument which she dedicates to these heroic remains. I abstain from criticising the learned model of M. Visconti, because in it the conditions of the program are so entirely neglected, that it pronounces its own ex-

clusion. The plan of M. Labrousse is but a strange error. M. Garnaud has shown elegance and taste; but he has fallen into prodigality. I consider the plan of M. Bouchet the most attractive of the first category; but the style is not sufficiently severe. Have the sculptors obtained the object? I must confess that in this category are to be found plans, not only the most insane, but the most inapplicable, to the Dome of the Invalides. I must also add, that the execution of the greater part of the models shows such a degree of negligence, that one turns from them with contempt. Artists should remember that if they seem to consider their ideas unworthy some care in the execution on their own part, others will be very apt to do so also. I may mention one model to which the preceding remarks does not apply; and which, with a few rectifications, perfectly fulfils the conditions of the program: it is the work of M. Triqueti; the plan is simple, imposing, and severe; and it shows alike the study and skill and reflective mind of its inventor. On a quadrangular base, on three steps of Corsican granite, rises a majestic pedestal of the same material, supported by four lions, couchant in a grand style. The pedestal exhibits, in bas-relief in bronze, the principal events of the life of Napoleon. The pedestal is surmounted by a sort of altar or bier, on which reposes, in a calm and sublime attitude, the great man, who has just expired, directing his last gaze and last wish to France; with one hand he supports the immortal civil code, the other rests on his glorious sword. The draperies surrounding the figure are standards. The statue to be in white marble, the height of the whole monument ten metres. Such is our opinion simply expressed, without wishing to impose it on any one. We only desire that the jury who are called to decide, and thus to become the organ of France, should deeply feel the weight of their mission; for the right execution of which, they are answerable to their country, to Europe, and to posterity."

M. Espagnac's opinion deserves much consideration; he has great taste and experience in the Fine Arts; having liberally employed a part of his fortune in forming one of the best collections of pictures in Paris.

We have thus placed before our readers the principal opinions in every sense, and we shall hereafter give the judgment of the committee, and a description of the monument chosen, which is not only interesting as a work of Art, but as marking an epoch, not only in the history of France, but of the world.\*

\* We have received from another correspondent the following notices of these Designs:—

"For more than a twelvemonth past the subject of this competition has occupied attention in the artistical circles of Paris, and numerous are the brochures to which it has given rise. In the first instance it was understood that an artist would be named by the government; in fact, the appointment was considered for some time as settled. A strong effort, however, on the part of the 'Société libre des Beaux Arts,' and of the whole of the French press, led to the abandonment of this intention, and ultimately to an invitation on the part of the Minister of the Interior to all artists to send in designs.

The instructions given were very meagre, and the time allowed was short; which points, coupled with an entire silence as to the probability of a public exhibition of the designs, and as to the parties to whom the selection would be entrusted, induced great discontent. This discontent was exhibited, amongst other shapes which it took, in a letter from M. Allier, sculptor, and member of the Chamber of Deputies, wherein was stated, that understanding the selection was left wholly with the minister, he refused to send a design which he had prepared. Ultimately the time for sending in designs was extended, much to the annoyance of those who had inconvenienced themselves and hurried to finish their drawings; and when the doors were finally closed against competitors, above 80 *projets*, exemplified by drawings and models, were found to have been received.

Immediately afterwards, to the great satisfaction of the artists, they were arranged in the galleries of the *Ecole des Beaux Arts*, and thrown open to the public, PREVIOUS TO ANY DECISION BEING MADE, or even any consideration being given

*Delaroché's Picture.*—When the models for the monument of Napoleon shall be removed, there will be opened to the public in the amphitheatre of the School of Fine Arts, the great picture of M. P. Delaroché, painted on the hemicycle, representing, in eight separate groups, the principal schools of painting—Italy, Florence, Spain, Germany, Holland, France, Poland, and Russia.

**BELGIUM.**—BRUGES.—Cornelius and his five friends, artists and literary men, stopped here to examine the masterpieces we possess. They were charmed with the works of Hemling, and the statue by Michael Angelo.

**GERMANY.**—VIENNA.—*New Town.*—It is the intention of the Government here to erect on a spot of barren ground at the eastern extremity of this city a new town, intended to contain sixty

with that end in view, a course so proper and so likely to lead to a good result, that it may almost serve to excuse the bungling character of the previous proceedings.

The collection on the whole is not so strikingly good as, reasoning from the acknowledged architectural talent to be found in the French capital, might have been expected: still there are many very beautiful designs amongst them, exquisitely drawn and developed. The want of some uniform scale is greatly felt in examining the designs, and certainly increases the chances against a just decision.

We should premise that the place selected as the site of the proposed monument is the church of the *Invalides*, beneath the great dome, and that a subterranean chapel was hinted at in the instructions as likely to be regarded with favour.

In No. 3, by M. Labrousse, this idea is adopted, as it is in many others, a subterranean chapel being formed beneath the dome to contain the sarcophagus of the Emperor, with the standards of Austerlitz at the head of it. Over the chapel, some few feet above the present level of the paving of the church, is placed an enormous elliptical shield of gilt bronze, about 50 feet long, supported on four eagles of white marble, and richly adorned on the surface. This is an exceedingly bold idea, and if carried out would produce a striking effect.

Greater than this in boldness, but altogether inferior to it in taste, is a proposal by M. Bidon, No. 34, to construct a ponderous bronze eagle, suspended beneath the dome by the tips of its outstretched wings, and bearing the sarcophagus of the Emperor in its talons, like Mahomet's coffin, between heaven and earth, to the imminent dread of those who might be walking below. The eagle, framed together in a catenary curve, would be nearly 80 feet from one extremity to the other.

M. Visconti has a very elaborate plan, No. 20, for a subterranean chapel, open at the top and surrounded by a balustrade. The entrance to the chapel would be in the *Cour Royale* of the hospital, from beneath a bronze equestrian statue of the Emperor, whence a long gallery passes under the whole of the church to the sarcophagus placed in the centre of the chapel. The expense of this design would be very great, and the effect would hardly be commensurate. M. Battard's plan (No. 1) has a similar entrance to a subterranean chapel. One objection to the arrangement is, that the monument is too much distributed, being made to consist of three parts, viz., in the court, in the vaults, and beneath the dome.

M. Duc (No. 11) exhibits a very charming design for a porphyry sarcophagus, within an enclosure of gilt bronze-work, surmounted by an elaborate canopy. In advance of the tomb are two sitting figures of white marble, the whole being surrounded by a marble balustrade.

M. Felix Duban (architect of the *Ecole des Beaux Arts*) has a very clever design of bold and severe outline, the character of which is too Grecian for the building in which it is to be placed; the same may be said of the design sent by M. Bouchet.

M. Victor Lenoir, M. Morey, M. Feuchere, and M. Isabelle, have each designs worthy of separate notice. Several have adopted the globe, with various adjuncts, as the main feature of their designs, and others have proposed colossal figures of enormous height, savouring more of the decline of Art than its fulness. There is, nevertheless, much to admire in the exhibition."

thousand inhabitants, with churches, exchange, theatres, courts of justice, and other public buildings. This town is to be called *Ferdinandstadt* (Ferdinandstown), the plans have been prepared by the Court architect, the Cav. Foester, who, before laying them before the Austrian Government, will send them to the principal academies of Europe, requesting their judgment.

**FRANCIS I.**—The Cavalier Marchesi has been invited here by his Imperial Majesty to execute a design for the monument in memory of the Emperor Francis. This distinguished artist will, probably, also have the charge of the execution of the work.

**DETMOLD, Sept. 8.**—*Herman's Statue.*—The laying the foundation stone of the monument of Herman was a national festival, and celebrated with the greatest enthusiasm. The name of Herman awakens the love of country in every German bosom. The scene was impressive, and the *vistas* to the prosperity of the people of Germany and their princes were overwhelming.

**BAYREUTH.**—*J. Paul Richter's Statue.*—A statue has been erected here by the King of Bavaria in memory of Jean Paul Richter, who passed his last days in this place. It is the joint production of Sevankhalen and Stigmaier.

**PRUSSIA.**—**BERLIN.**—**NECROLOGY.**—The celebrated architect Tomlink, also the author of various publications and a painter of landscapes, is dead.

### THE TEMPLE CHURCH.

Our readers are already aware of the unfortunate misunderstanding between the Benchers and their architect, Mr. Savage, with regard to the cost of the repairs and decorations, which led to the stoppage of the works a few months since, the dismissal of the latter, and the employment of Messrs. Burton and Smirke, to advise on the best course to be pursued in finishing the building. Whether or not Mr. Savage did mislead the Honourable Societies, we will not inquire; but we cannot avoid saying, that how they should have imagined for one moment that the fine scheme of restoration and adornment submitted by Mr. Savage could be carried out for anything like the ridiculous sum which it has been stated they proposed alone to spend, seems to us difficult to tell. Even, however, if they have been deceived, we cannot say we are very sorry for it: their revenue is enormously great, and the arts of decoration and the public at large will benefit by the mistake.

Under the direction of the newly-appointed architects the workmen are now again actively employed; and it may not be uninteresting to our readers to be told the present state of the building. The organ, and screen which separated the circular or western portion of the church from the part appropriated to divine service, is removed, as is also the whole of the modern pews, or pewing, which disfigured the body of the building, and obscured the bases of the clustered columns which support the beautiful groined roof. The small columns of each cluster, as well as those against the side walls, were found to be of Purbeck marble encrusted with whitewash, and have, in part, been repolished, and made to play their original part in the decoration of the building, by contrast of colours. The operation of polishing them has been a tedious undertaking up to this time; machinery, however, is now resorted to, so that the operation will be greatly expedited. The former floor, partly wood, partly marble, has been taken up, and the level of it being first altered, so as to expose the whole of the columns in their original proportions, will give place to painted tiles and tessellated pavement, in keeping with the other portions of the structure. All the modern monuments which disfigured the walls of this building, as they do of every other Gothic building where they are admitted (Westminster Abbey to wit), have been taken down, and will be placed in a sort of *Campo Santa*, formed to receive them, adjoining the church; at least this was the original intention, and it is to be hoped it will be adhered to. The stone-work, generally, is being restored throughout where defective; the east end, indeed, may almost be regarded as new. Some of the stalls with which it was proposed to replace the pewing, running from east to west on

the two sides of the church, as in our cathedrals, are finished. They are elaborately carved, at a great cost; whether, however, now that economy is talked of, the whole will be completed in the same manner remains to be seen.

The introduction of colouring to increase the effect of the architecture has excited much comment, and its propriety has been admitted by many only with great reluctance. The fact that the vaultings had been originally painted all over in very vivid tints led to the determination, in the first instance, to resort again to this mode of decoration. Mr. Willement was the artist applied to in this department, and under his direction the vaultings of the whole of the eastern portion have been adorned with arabesques and armorial insignia in a very elegant manner. To make this perfect, however, and harmonize the whole, stained glass in the windows is absolutely necessary.

Painting, as an architectural accessory, has been employed from the earliest times, and is still to be found in Egyptian, Grecian, Pompeian, and Byzantine buildings. The churches of the middle ages appear to have been universally painted, at all events those of any consequence. At the Reformation whitewash cured what was considered an offence. Every day fresh vestiges of the use of colour are found; amongst which may be instanced those at Rochester Cathedral, Durham Cathedral, Barreton Church in Kent, Shoreham Church, Sussex, and St. Stephen's Chapel at Westminster. In France they have recently commenced some important restorations of this description of adornment, namely, at the *Sainte Chapelle* adjoining the Palais de Justice in Paris (for which purpose a very large annual sum has been voted by the city), and at the Cathedral of St. Denis. In the latter case only the aisle and chapels of the choir are at present in progress; but more will be commenced as funds are available. The vaultings are blue, with, in some cases, silver stars, and in others' quatrefoils, and trefoils of red and gold. The clustered columns are picked out in various colours, or are covered with leaves, branches, and shields in all tints, the capitals being gilt and heightened with red colour. Exteriorly M. Hittorf, who was the first to prove that colour was used systematically on the architectural members of Grecian buildings, has employed it on the *Cirque National*, in the Champs Elysées; and at Munich it has also been used in a like position.

To return, however, to the Temple Church, we sincerely hope that the Benchers will not be scrupulous regarding expense, but will fulfil the expectations that have been excited in the public mind, by rendering this interesting edifice a perfect specimen, as well of ancient Art, as of modern decorative skill. The effect of one good model of this sort in the metropolis, would be to give an impetus to this department of Art, which could but prove useful. If they cannot complete it in two years, let them take four: let them do it piecemeal, in fact in any way they may think proper, provided they resolve to make a perfect thing of it, and never abandon the intention.

### THE FRESCOES OF MICHAEL ANGELO.

**SIR.**—Having been lately favoured with a copy of an interesting document relating to Michael Angelo's principal work, the ceiling of the Cappella Sistina, I am anxious, through the medium of your valuable paper, to communicate it to those whom it may interest.

The Buonarrotti family of Florence are in possession of several letters, sonnets, and other papers in the hand-writing of their great ancestor. Some of the more recently discovered are as yet unpublished. One of the most important of these hitherto inedited documents is Michael Angelo's acknowledgment of the first payment on account of his undertaking in the Sistine Chapel. The evidence thus afforded settles the often-disputed question when these works were begun, and serves to define the period in which the great artist was employed on them.

Ricordo chome oggi questo di dieci di maggio nel mille cinque cieto octo io michelagnolo scultore orricievuto dalla S. del nostro S. papa iulio sechodo duchati cinque cieto di camera e quali mi choto messer charlino cameriere e messer charlo degliabititi

p choto della pictura della volta della chappella di papa sisto p laquale chomicio oggi allavoraro cho quelle chodicione epacti che apariscie p una scritta facta da mo S. R<sup>mo</sup> di pavia essotto schritta di mia mano.

The spelling and abbreviations are to be read as follows:—

Ricordo come oggi questo di dieci di maggio nel mille cinque cento otto, io Michelagnolo Scultore ho ricevuto dalla Santità del nostro Papa Julio Secondo, ducati cinque cento di camera, e quali mi conto Messer Carlino cameriere e Messer Carlo Degli'Albizi per conto della pittura della volta della cappella di Papa Sisto per la quale comincio oggi a lavorare, con quelle condizioni e patti che apparisce per una scritta fatta da Monsignore Reverendissimo di Pavia e sottoscritta di mia mano.

Michael Angelo, as is well known, finished and placed the bronze statue of Julius the Second, in Bologna, in December 1507. In May 1508, it now appears—a very short time before the arrival of Raffaele in Rome—he began the cartoons (*per la quale*) for the Cappella Sistina. When the ceiling was half done (at what period is uncertain) it was publicly shown for a short time. The whole work was completed, according to Vasari and Condivi, by All Saints' Day (Nov. 1) 1512; but from the Diary of Paris de Grassis, it appears that on Christmas Eve in that year the scaffolding was not entirely removed. The close of 1512 may, however, be safely assumed as the period of completion. Thus, the great painter was employed about four years and a half. The twenty months assigned by the biographers above quoted (not to half the ceiling but to the entire work), must, of course, be understood to refer to the frescoes, as distinguished from the remaining two years and nine or ten months occupied by the preparation of the cartoons.—Yours, &c., \*\*\*.

[The writer of the above letter, has sent us his name and address; we require no other guarantee for the accuracy of his statement; nor would any one of our readers if he were aware of the party from whom we have received it.]

### IMPROVEMENTS IN LITHOGRAPHY.

It is with the greatest satisfaction we have it in our power to announce the completion of an invention in the Art of Lithography, which, as regards richness of effect and variety of power, throws into distance, as it very likely will into disuse, all the recent improvements in this very elegant and popular mode of multiplying works of Art, and enable it to stand in competition with the best style of engraving; while, as regards the lower modes, it must take a position very much in advance. Engraving and lithography had their commencement in producing, singly, the two opposite extremes only of those qualities which, in part, constitute the rare excellencies of the works they had occasionally to imitate; and it would not be too much to say, that the polished and metallic effects of the early engravers were as far removed from fine art and nature, as are the dryness and opacity of the first masters in lithography.

Both qualities have, under judicious management, an intrinsic value. Etching grew to engraving on copper, and the present invention places within the now wide grasp of lithography, the hundred intermedia which lie between transparency and opacity, by which only can be produced a satisfactory imitation of the complicated, yet harmonious, transitions at these two opposite and latent elements of accomplished Art, and offer anything approaching an equivalent for the absent glories of a fine piece of colour.

The present developed power has not only been considered the philosopher's stone of all the eminent speculative lithographers, but the Académie Française, always on the *qui vive* in matters of Art, appointed a commission to report on the probability of such a desideratum ever coming within the range of lithographic process—who pronounced it impossible, and at variance with the nature of the art, and its chemical and mechanical resources.

Mr. Hulmandel, however, in defiance of this combined, scientific, and influential opinion, may be considered to have negatively prophesied its future realization; for in his early work on the subject of lithographic drawing, he says, Litho-



graphy being a chemical Art, and chemistry in its infancy, there is no knowing to what extent of improvement it is susceptible. In the mean time, Monsieur Mott, to whom succeeded Ducôté, of St. Martin's-lane, lost much time in its search; and, as many as twelve years back, succeeded in printing a few specimens of what he designated "washed lithography," that is, executed upon stone, with a lithographic ink, in precisely the same manner as that pursued in making a sepia, or any other monochromatic drawing on paper. The result was highly satisfactory for about eleven impressions, when the masses became confused, deepened, and ultimately printed an uniform black surface. One impression formed part of the attractions of M. Ducôté's establishment until some months ago; but to the untiring and indomitable research, and energy of purpose of Mr. Hulmandel have the many difficulties surrounding the subject ultimately succumbed; and he has already printed from one drawing as many as 900 impressions, with increased instead of diminished brilliancy and distinctness.

The process in which lies the very great advantage to artists (aside from the results which must ever, in a work of Art, take precedence of every other consideration), is the most simple that can be conceived; and an artist, or amateur, possessing any power on paper, may produce by it a clear and brilliant drawing on stone, in one-fourth the time formerly consumed in executing what one-half at least of the lovers of Art considered at best but a very humble apology for an engraving.

The great powers of this invention, we should say, from the specimens already produced, are only capable of full development in the hands of a consummate artist; and for its success with the public, which has always a thirst for things excellent, it is to be hoped that the introductory work will be conducted on a spirited and judicious scale, by which the inventor shall reap the *eclat* so merited in struggling through a mechanical and chemical difficulty with so much perseverance. And as to its claims to public attention, if brilliancy is to be preferred to dullness, transparency to opacity, facile manipulation to a lame and hobbling execution, and an artist's own conceptions, rendered by his own hand, to the best even of imitations, then must this invention rank with, if not take precedence, of every other improvement of this age of progression connected with the Fine Arts.

#### VARIETIES.

**FINE ARTS COMMISSION.**—The following important information, dated Whitehall, Nov. 22, was contained in a *Gazette Extraordinary*, of Nov. 23: "The Queen has been pleased to appoint—His Royal Highness Prince Albert, K.G.; the Right Hon. Lord Lyndhurst, his Grace the Duke of Sutherland, K.G.; the Most Noble the Marquis of Lansdowne, K.G.; the Right Hon. the Earl of Lincoln, the Right Hon. the Earl of Shrewsbury, the Right Hon. the Earl of Aberdeen, K.T., the Right Hon. Lord John Russell, the Right Hon. Lord Francis Egerton, the Right Hon. Viscount Palmerston, G.C.B.; the Right Hon. Viscount Melbourne, the Right Hon. Lord Ashburton, the Right Hon. Lord Colborne, the Right Hon. Charles Shaw Lefevre, the Right Hon. Robert Peel, Bart.; the Right Hon. Sir James Robert George Graham, Bart.; Sir Robert Harry Inglis, Bart.; Henry Gally Knight, Esq.; Benjamin Hawes, jun., Esq.; Henry Hallam, Esq.; Samuel Rogers, Esq.; George Vivian, Esq.; and Thomas Wyse, Esq., her Majesty's Commissioners for inquiring into the best mode of promoting the Fine Arts in the United Kingdom." It is singular that in the *Gazette* of the 24th Nov. there was a very important alteration in the paragraph copied above, the following passage being substituted for that which appeared on the 22nd:—The list is printed as of "Her Majesty's Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for the promoting and encouraging the Fine Arts." This is, indeed, a very essential limitation of the powers of the commission. Nevertheless, it is a huge step in advance for the interests of the Arts; we accept it as an augury that the Nation will be at length roused to do something; and can have no fear

that its first act will be to discourage, dishearten, and dishonour British Art, by importing artists from abroad. We have an additional guarantee that a decision so humiliating, if not ruinous, will not be made. To this Commission, not being a paid Commission, Sir Robert Peel could not with justice ask the leading British artists to assist; but this difficulty he has fully met by the appointment of C. L. Eastlake, Esq., R.A., as its Secretary, by which means the Commissioners will obtain the very best advice and information, and the artist be rewarded for his services—the Secretary and his assistants being of necessity paid. This nomination has given the greatest satisfaction to the artists of the United Kingdom. They are willing to trust their interests to a man who, besides being an eminent painter, a scholar, and a gentleman, stands so high for honour, integrity, and freedom from prejudice of any kind, that the shadow of a wrong motive can never be imputed to him. The only fear is that he may impair his health by his exertions to benefit his country.

**ROYAL ACADEMY.**—On the 1st of November, the members of the Royal Academy elected three associate-members:—J. R. Herbert, Esq. (historical painter); Watson Gordon, Esq. (portrait painter); P. Mc Dowell, Esq. (sculptor). The selection appears to have given very general satisfaction. Mr. Herbert was certainly foremost among the candidates, and we believe his election was all but unanimous. Mr. Gordon holds, and is entitled to, high professional rank; and although, certainly, not equal to his accomplished countryman, Mr. Grant, there are very few, if any other, who could with justice have been preferred before him. Among the rising sculptors of our age and country there are, perhaps, none who give better promise than Mr. McDowell: his works at the last exhibition were such as could not have failed to secure his advancement. Three appointments, therefore, more entirely satisfactory could not have been made. We trust, with full confidence, that the judges by whom professional honours are to be distributed will always act with equal discrimination and impartiality, and not permit the judgment to be biased by personal and private regards.

**THE ARTISTS AND AMATEURS' CONVERSATION.**—The arrangements for the season 1841-2, have been made; and the first meeting of the members will take place on the first Wednesday of December. There were seven vacancies, occasional by retirements; and seven gentlemen, five artists and two amateurs, were elected in their stead. Mr. Sidney Cooper is again President, and Mr. Henry Graves, for the fourteenth time, kindly undertook the duties of Hon. Sec. We have often had occasion to comment upon the advantages conferred by this and similar societies (having referred to this, more especially, as the one with which we are best acquainted); they bring together, in a very pleasant and profitable manner, persons of like tastes, habits, and pursuits, and who, but for the opportunities thus supplied them, would rarely meet. Social intercourse is thus promoted, and objects of still higher importance are attained; for occasions are found for communicating to each other the results of study and experience; and persons about to appear in public may here, in comparative safety, test the effects they are likely to produce. We shall, consequently, consider it part of our duty to be regular in our attendance at these monthly meetings.

**SIR FRANCIS CHANTRY, R.A.**—The world, and Great Britain in especial, has sustained another loss, which at present appears irreparable. The greatest of our modern sculptors died suddenly on Thursday, the 25th. We must, this month, content ourselves with a bare announcement of the melancholy fact.

**DRAWINGS BY M. ANGELO AND RAFFAELLE.**—The collection of drawings by these wonderful men, which was formed by the late Sir Thomas Lawrence with great judgment and without regard to expense, are in danger of being dispersed and passing out of the country, the owners of them having failed in the arrangement for their purchase, which was commenced with the trustees of the National Gallery. Several of them have been sold to the King of Holland, and it is clear that unless some strong effort be made to retain them amongst us, other of our foreign neighbours more

sensibly alive than we are to the importance of the Fine Arts generally, and of the value of this extraordinary collection in raising the character of Art amongst the people by whom they might be studied, will speedily possess themselves of those which remain. The collection now consists of sixty drawings by Michael Angelo, and one hundred and fifty by Raffaele, all in good order, framed and glazed for exhibition, and would form a gallery, the value of which would be inestimable. Warmly alive to the importance of these works, and to the necessity of preventing their dispersion if possible, a meeting was held in Oxford at the beginning of last month, and a resolution passed to endeavour to obtain them for the university by subscription. The sum required for their purchase is ten thousand guineas. About a thousand pounds were contributed within two days after the meeting, and there will be little difficulty in raising the whole amount, if the lovers of Art throughout the kingdom will give their aid to the praiseworthy effort of the university in ever so small a degree. For this aid we call urgently on our readers, entreating them not to allow such an opportunity of improving the public taste, and raising the character of the English school of painting, which the acquisition of these drawings will afford, to pass away for ever. England has enough already to reproach herself with in this respect. The Randolph Galleries, now in course of erection, will be an admirable place of deposit for these drawings: indeed, in all points of view, since it seems we cannot have them in the metropolis, where they ought to be, Oxford, the nursery of mind, and training-place of the rising generation, is peculiarly the city for their reception.

**PUBLIC MONUMENTS.**—We print a return of the number of monuments erected in Westminster Abbey and St. Paul's, at the public expense, from the year 1750 to the present time; specifying the names of the persons in whose honour they were erected, and the sums paid for each, with the aggregate amount:—*Westminster Abbey*—General Wolfe, 3000*l.*; Lord Chatham, 6000*l.*; Lord Robert Manners, Captain Bayne, and Captain Blair, 4000*l.*; Captain Montague, 3675*l.*; Captain Harvey and Captain Hutt, 3150*l.*; William Pitt, 6300*l.*; Spencer Perceval, 5250*l.*—*St. Paul's*—Lord Rodney, 6300*l.*; General Lord Heathfield, 2100*l.*; Earl Howe, 6300*l.*; Major-General Dundas, 3150*l.*; Captain Faulkner, R.N., 4200*l.*; Earl St. Vincent, 2100*l.*; Lord Duncan, 2100*l.*; Captain Burgess, R.N., 5250*l.*; Captain Westcott, R.N., 4200*l.*; Captains Moss and Rivers, R.N., 4200*l.*; Sir Ralph Abercrombie, 6300*l.*; Lord Nelson, 6300*l.*; Lord Collingwood, 4200*l.*; Captain Cooke, R.N., 1575*l.*; Captain Duff, R.N., 1575*l.*; Captain Hardinge, R.N., 1575*l.*; Major-Generals Mackenzie and Langworth, 2100*l.*; Lieutenant-General Sir John Moore, 4200*l.*; Marquis Cornwallis, 6300*l.*; Major-General Houghton, 1575*l.*; Lieutenant-Colonel Sir William Myers, 1575*l.*; Major-General Bowes, 1575*l.*; Major-General Le Marchant, 1575*l.*; Major-Generals Crauford and Mackinnon, 2100*l.*; Major-General Sir Isaac Brock, 1575*l.*; Colonel Cadogan, 1575*l.*; Major-General Hay, 1575*l.*; Major-Generals Gore and Skerrett, 2100*l.*; Major-General Gillespie, 1575*l.*; Major-General Ross, 1575*l.*; Lieutenant-General Sir Thomas Picton, 3150*l.*; Major-General Sir William Ponsonby, 3150*l.*; Major-Generals Pakenham and Gibbs, 2100*l.* Aggregate amount, 132,175*l.*

**GREENWICH HOSPITAL.**—With respect to the free admissions to this institution, a singular anomaly has existed; soldiers having, during many years, been admitted free of charge to see the Painted Hall, while to *seamen* the same privilege has been denied. This unjust regulation was in force up to the 7th May last, when, by an order of the Lieut. Governor, it was directed that *seamen* should be admitted gratis. The Painted Hall and Chapel are exhibited on "week days" from seven in the morning until sunset; and on Sunday afternoons, after one o'clock, on payment of three-pence by each person for admission to each place. The Painted Hall, which was decorated by Sir James Thornhill, contains a collection of paintings, consisting of representations of naval actions and portraits of admirals and naval men, some sculpture, and other objects interesting to the public, and chiefly to persons in the naval service.

The annual amount of exhibition money during the last four years, averages something above 1300*l*. In 1837, it was 1381*l*. 3*s*.; 1838, 1288*l*. 4*s*.; 1839, 1259*l*. 2*s*.; 1840, 1305*l*. 7*s*. 6*d*. These are the orders:—"7th May, 1841: *Mem*. It is the Lieutenant Governor's directions that sailors, as well as soldiers, be permitted to see the Painted Hall and Chapel free of any expense. The boat-swains will use their discretion in seeing that they are sober, and conduct themselves orderly.—(Signed) J. Rivers, Adjutant-General.—To the boatswain of the Hall and Chapel." The verbal orders given to the boatswain of the Painted Hall are as follows:—"First, No naval officer, except in uniform, to be admitted without paying. Second, No one to be admitted free, except by a card from an officer of the institution, with the date of the month. All pensioners allowed in on a Tuesday, and at all times with their friends. Soldiers admitted free. Three-pence to be charged to each visitor for the benefit of the school." The boatswain's orders relative to showing the Painted Hall are as follows:—"The porters are directed to take three-pence each from all persons, and as much more as such persons may think proper to give for showing this Hall.—Extract from the Minutes of Board of Directors, 1st October, 1791. In the execution of the above duty, the porters and their assistants are required by their instructions to be civil and respectful to all strangers.—R. G. Keate, Governor."

**HAMPTON COURT.**—It is of course generally known that this collection consists rather of curiosities than of gems of art. With the exception of the Cartoons, which by the way are exhibited in a very bad light, there is little to gratify a cultivated taste, and perhaps even less to satisfy an ordinary one. With the exception of a few which are really works of price, the pictures at Hampton Court are the refuse of all the royal palaces. The collection at Windsor is really superb; and when George the Fourth was improving it the best pictures were removed from Hampton Court to contribute to its enrichment, and these have never been returned. The national collection is poor in Flemish pictures, but there are none even of this school at Hampton Court that would advantage the Gallery; the best of them having been added to the collection of George the Fourth, now at Buckingham Palace, and which is in the excellence, if not in the number, of its works equal to any other in Europe. The fees for visiting the apartments at Hampton Court have been abolished since November 1838. The present regulations are:—"1st. The apartments are open to the public from ten o'clock in the morning until six o'clock in the evening, during the summer months; and from ten o'clock to four o'clock during the winter months, except on each Friday, when they are closed, in order to be cleaned, and until two o'clock on Sundays. 2nd. There is no distinction whatever as to admittance, every one enjoying the privilege of entering the rooms during the above-mentioned hours, and of continuing in them till they are closed. 3rd. There are seven attendants and two porters: the duty of the latter is to take charge of the sticks, umbrellas, &c., and to return them to the several owners. No fee or any perquisite whatever is allowed under any pretence to be received from the public by any of the paid servants. 4th. The attendants are required to show the utmost civility to every one; not to enter into conversation unless they are first spoken to, and to prevent any improper or disorderly conduct. 5th. Any student or artist, or indeed any individual may procure an order to copy pictures, on application to the Chief Commissioner of her Majesty's Woods, &c., or to the Deputy Surveyor for the time being. Every facility is afforded to persons desirous of copying pictures, by supplying them with stages, &c. if required."

**EGYPTIAN TYPE.**—We have lately had our attention called to a new and most curious invention in the art of typography, which has been completed by Mr. Nies an enterprising publisher at Leipsic, and which promises to be of the greatest service to a most important branch of literature; we allude to the reproduction of Egyptian inscriptions by means of moveable types. It is obvious that this will materially reduce the enormous expense attending the publication of works on the paleography of Egypt, an expense which has rendered them so costly as to be inaccessible to a vast ma-

jority of the literary world. The trustees of the British Museum are now publishing in lithography fac-similes of the papyri in our national collection, and the inscriptions of the museum at Leyden are being given to the world in the same dress; but the price of these works renders them scarcely more easily or generally to be consulted than the originals themselves. Would it be too much to expect that new and cheaper editions may be issued by means of Mr. Nies' admirable invention? It should be remembered, that it is of the utmost importance that the Egyptian inscriptions in the various public collections should be placed in the hands of the many who are willing to study them, but have not the means. Our informant tells us that Mr. Nies has already cast more than 3000 types, and that he is continually adding to their number as fresh characters are discovered: the types are well designed, and the impression is very sharp and clear. We may add that Mr. Nies has also cast founts of types of the Hieratic and the Eucharial or Deutocic hieroglyphs, as well as of many other characters which till now have not been represented in typography.

**"CASTLES AND ABBEYS OF ENGLAND."**—We see announced under this title a work by W. Beattie, Esq., M.D., author of "Scotland"—"Switzerland," &c., which promises to be highly useful to all who feel an interest in the ancient architectural remains of England. According to the advertised contents, its descriptions extend to antique furniture, statues, fountains, and other fragments of Art.

**THE FLOATING BREAKWATER.**—We purpose next month to give a notice of this admirable invention of Captain Tailyer, whereby it is estimated that 180 harbours of refuge may be formed, at an expense not exceeding that of constructing three according to the old method. Operations are to be immediately commenced at Brighton, in furtherance of which the Admiralty have granted the use of moorings, anchors, &c. The article will be illustrated with cuts.

**DISCOVERY OF OLD PAINTINGS.**—A discovery has been made of some old paintings, which are at this moment highly interesting on account of the pending subject of the decorations of the Houses of Parliament. They exist upon the wall of the Chapter-house of Westminster Abbey, and were first observed by Mr. Devon. The subjects are of course sacred, like those of all the paintings of the period of their execution, and illustrate the life of the Evangelist St. John. Much care has been bestowed in the execution of the heads; but otherwise the figures, which are small, are extremely ill drawn. The colours are still powerful, and some of the abundant gilding is yet in tolerable preservation. A portion only of the wall is exposed, and it is probable that the remainder may describe the leading events in the life of our Saviour, or in those of some of his disciples. The Chapterhouse has been fitted up for keeping records, and it is by the removal of the shelves and boarding that these paintings have been exposed.

#### PUBLIC EXHIBITIONS.

**POLYTECHNIC INSTITUTION.**—This deservedly popular Institution presents to the visitor a mass of information which a very long period of reading would fail to supply. Practical science is here familiarized, and almost every department of industrial Art is illustrated. The lectures on the eye, the steam-engine, and the electrotype, describe in a plain style the causes of results so common, as to escape the inquiry of ordinary observers; and the natural and artificial curiosities amount in number to 1599; even a brief account of which would form a synopsis of the history of the earth, and of every known Art. The submarine operations, which have been for some time past in activity against the wreck of the Royal George, are practically illustrated by sub-aqueous explosion—a model of a ship being charged with gunpowder, sunk to a considerable depth in the canal, and blown to pieces through the agency of voltaic electricity. The model of the Undercliff of the Isle of Wight, executed by Captain Ibbetson, affords an extraordinary example of industry and perseverance. The geology of this section of the island is remarkable, as presenting singular appearances of volcanic action;

and so accurately has the surface been surveyed, that an inspection with a magnifying-glass is necessary to the due appreciation of the work.

The series of dioramic pictures comprehends many novelties, one of the most striking of which is a 'View of the Tower from the Thames.' The first effect is that of daylight: the river is occupied by merchantmen, small craft, boats, &c., backed by the wharves and ramparts, above which rises the White Tower. The light gradually fades with the most perfect illusion—twilight comes on, and finally night ensues, when every prominent object is defined in strong shadow. A gleam of light is soon discernible arising from the extreme back ground; this strengthens into a lurid glare, and at length a fearful conflagration is represented with much force of effect. This department of the Institution cannot fail to attract its share of visitors, for the views are selected and varied with much taste and judgment. Some of the interiors are admirably represented; we may instance particularly that of a Cathedral, which is first shown in vacant solitude, and afterwards filled with a devout congregation. Among the other interesting scenes were the 'Tomb of the Capulets,' 'The Campo Santo at Pisa,' 'Interior of the Church of Santa Maria at Naples,' 'The Grand Cave of Ellora,' &c., &c. Other departments of this most useful Institution we shall take future occasion to notice.

**BURFORD'S PANORAMA.**—This Exhibition consists of three grand views; two of which, those of Damascus and Jerusalem, we have already noticed. The third represents the 'Bombardment of Acre' at the moment of the explosion of the magazine. The point of view is within the walls of the town, close to the seaward fortifications, over which the spectator sees the allied fleet drawn up in line, and partially veiled by smoke. The wall on the sea-side of this famous stronghold is not so high as might be imagined from accounts we read of its strength and formerly-supposed impregnability, as the guns on the ramparts ranged no higher than the upper-deck guns of the flag-ship. Parties of the Egyptian artillery are seen working the wall pieces, surrounded by the dying and dead. Bulwarks for the protection of the garrison were formed of piles of bags filled with sand; but these, in the heat of the action, obstructed the movements of the men; for being struck by the shot from the ships, they so encumbered the embrasures, as to render the working of the guns impossible, and create a confusion which conveys the idea of a battle lost.

The views of Damascus and Jerusalem have been highly popular, as the subjects, and masterly treatment, have merited. The former picture is about to be withdrawn, and to be replaced by another the subject of which is yet unannounced.

**THE COSMORAMA.**—Many of the views of this exhibition possess great historical interest. They are 'The City of Baden,' 'The Temple of the Sun at Palmyra,' 'The City of Grand Cairo,' 'The City of Berne,' 'Interior of the Pantheon at Paris,' 'The Ruins of Pæstum in the Kingdom of Naples,' 'Monastery of the Grand Chartreuse near Grenoble,' and 'The Iron Gate at Antioch, in Syria.' The view of Grand Cairo like that of so many of the Eastern cities, presents the appearance of a city of tombs—"a place of skulls." The foreground is strewn with ruins, and there is little to remind the spectator of a habitable locality, save on one hand a mosque and the other a citadel. The dilapidated foreground gives repose to the distance, where are discernible to the very verge of the horizon the waters of the Nile, during the periodical inundation, covering afar the face of the country. Baden is seen embosomed among hills under the shadowed effect of a coming storm. By a dioramic arrangement, spots of the landscape are occasionally lighted by fugitive gleams of sunshine so skillfully managed as to approach the force and reality of nature. The interior of the Pantheon is a picture faultless in execution and natural truth. The light is much subdued, yet the whole of the architectural detail comes forward with such force as at once to show that the picture has been painted on the spot. These pictures are all painted in oil, and seem to be coloured strictly after the nature of the scenes they represent.



## GLASGOW WELLINGTON MEMORIAL.

On the 27th of October, at twelve o'clock, was held, in the Portico-room of the Royal Exchange, Glasgow, a meeting of the General and Sub-committees of the Glasgow Wellington Memorial, called, at the requisition of thirty-three of their number, by Archibald M'Lellan, Esq., sub-convenor, for the purpose of considering the means of carrying out the following resolution adopted at a previous meeting, viz., "That an absolute identification of the person, features, and expression of the Duke of Wellington, in the prime of his life, in the statue to be erected of his grace in this city, is expected by the subscribers, and will form its chief value in the eyes of posterity." This meeting was convened at the instance of the above number of requisitionists, who entertained a well-grounded impression, that the work of Marochetti outraged the expressed terms of the resolution, and they were therefore of opinion that it ought not to be accepted.

Previously to the chair being taken, Mr. Alexander Morrison read, in the names of himself, Mr. Dalglish, and the other gentlemen forming the majority of the sub-committee, a protest "against the *legality*" (?) of the meeting, and setting forth the inability of such an assembly to question the exercise by the sub-committee of those powers which in former meetings had been so amply delegated to them.

Mr. M'Lellan stated that, in compliance with the wishes of many gentlemen interested, he had called the meeting, observing that he could not on the instant frame replies to the contents of the protest. He condemned the proceedings of the protesting party, as showing a disposition to prevent an investigation of abuses on the part of certain members of the sub-committee. He deprecated legal proceedings, which might develop a useless issue of difficulty and complication; but he hoped that the committee would that day resolve, that it was their strict duty to enter into the merits of the unfortunate discussion, and deliver a cool and deliberate decision between the parties into which the sub-committee was divided.

After a brief discussion on the subject of the election of a chairman, it was proposed and carried, that the Dean of Guild should take the chair.

The Dean of Guild took the chair accordingly, when a copy of the protest above-mentioned was put into his hands by Mr. Morrison. The Dean, in inviting the proposition of resolutions, expressed a hope that the proceedings of the day would lead to such an issue as should set aside the necessity of having recourse to legal proceedings.

The business of the meeting was opened by a motion on the part of Mr. W. Stirling, to the effect that the instructions given to the sub-committee be read; which having been acted upon, Mr. W. Stirling moved the following resolution:—

"The meeting having heard read the instructions to the sub-committee, given at the meeting of the general committee on 20th Nov. 1840, of which instructions a copy was transmitted to Baron Marochetti; and considering, 1st, That the model furnished by that artist does not represent the Duke 'either in person, features, or expression,' as was required by these instructions; 2ndly, That the bust ordered by the sub-committee, so far from representing the Duke in the prime of life, professes to represent his grace at his present advanced age; 3rdly, That the sub-committee have themselves disapproved of the likeness, and instructed Baron Marochetti to alter it, recommending him to 'follow out the instructions of the general committee as to the identification of the Duke in the prime of life from the bust which he has now made, and the other materials which he may obtain; 4thly, That the sub-committee have also disapproved of the 'details of the monument' and 'dress of the figures,' and have been obliged to recommend to the artist in these particulars, 'to attend to the suggestions of the sub-committee, and particularly to those of his Grace the Duke of Hamilton, of which last no record appears to be in existence; and lastly, That a series of recommendations for the sculptor, to be considered along with such others as any member of committee may suggest,' are still lying on the table of the sub-committee for consideration—the meeting are therefore satisfied that the model (which has been sent away by the

Convenor without authority) was not according to the judgment and conviction of the sub-committee itself, and was not, in point of fact, in conformity with the instructions given to the artist; that, in so far as the model and bust represent the Duke at an advanced age, they are in direct contravention of the resolutions of the general committee, and of the instructions given to the artist, while mere alterations and amendments suggested by the sub-committee, and plainly implied in the numerous 'instructions' and 'recommendations' of the sub-committee, and individual members thereof, afford palpable evidence of a want of skill in the artist, which renders his employment to execute the statue highly inexpedient."

Mr. John Pollock seconded the resolution.

Mr. Robert Findlay defended the proceedings of the sub-committee. He declared the statements made with respect to the bust sent by the Baron Marochetti to be devoid of truth, and denied that there was any foundation for the statement that the horse was incorrect in design. He alluded to a pamphlet written by Mr. M'Lellan, which he characterized as intemperate. He attributed the opposition to the employment of the Baron Marochetti to motives of jealousy; he vindicated the proceedings of the sub-committee; and concluded by an attempt to demonstrate that, from the ample powers vested in the sub-committee, they were entitled to proceed as they had done, in concluding an arrangement with the Baron Marochetti.

The correspondence which had taken place during the early proceedings of the committee was then called for, when the letter addressed to Marochetti on the 22nd of April was read, as also one from that artist in London, bearing date May 22; and a third to Mr. Dalglish. A letter from Mr. Bankes of the 19th of May was also read, after which some discussion arose on the impropriety of omitting to submit the correspondence to the consideration of a general meeting. The letters were replied to on the plea that there was no time for summoning a meeting.

Sir W. M. Napier asked why the sub-committee were not called together on such an occasion; to which Mr. Lamond replied by stating, that he had communicated the letter to Mr. Dalglish, by whom he was requested to write to the Duke of Wellington.

Mr. Findlay then defended at length the measures of the sub-committee, and lauded the Baron Marochetti as a distinguished sculptor, quoting, in support of his advocacy, the opinions of many competent judges.

Mr. M'Lellan regretted his difference of opinion with Mr. Findlay, and proceeded to question many of that gentleman's statements. He quoted the resolution which he contended had been set at naught by the sub-committee. Nothing, he said, could be more decisive or perspicuous than the terms of that resolution; and no man would presume to say, that the model of the statue which had been placed before them contained such an identification of the person and features of the Duke of Wellington as was demanded in the resolution; that the abortive *caput mortuum* which had been exhibited, representative of the mere remains of what that noble man once was, would be of no value in the eyes either of the subscribers, or of posterity. A false impression influenced the majority of the sub-committee—they believed themselves vested with the full power of selecting an artist and approving his work. But this was a delusion; for their duties were defined by the general committee, and they were as imperatively bound by these instructions as if they were regulated by an Act of Parliament. He had heard with surprise from Mr. Findlay, that the model was not expected to be a likeness, which was proceeding immediately in the teeth of the resolution. What was the use of a model at all if it was not to be a likeness of the work when finished? It was called by these gentlemen a sketch, but they had no instructions to procure a sketch; the artist was to produce "a model of the statue he proposes."

Much do we lament that a want of space prevents our following Mr. M'Lellan through his very able dissection of the proceedings of the men who have lent themselves to this infamous business. He has, single-handed we may say, fought the battle of British Art; and had won it too, but for the Hunnish ignorance and cowering servility

of this patriotic committee. He alone has watched keenly the advancement of the business, and he alone seems to have possessed sufficient knowledge of Art to know what was wanted in a statue of the Duke of Wellington.

Mr. A. Morrison then moved an amendment to the effect that as it was the opinion of the meeting that the sub-committee had carried, and was carrying the injunctions of the general committee into effect, that the matter be remitted anew to the sub-committee, and that they be recommended to proceed in procuring a statue of the Duke without delay.

Mr. Bain seconded the amendment.

After a few words of explanation from Mr. M'Lellan, a division took place, when there voted—

For Mr. Stirling's motion: Messrs. A. M'Lellan, Charles Hutchinson, George Mackintosh, A. Ranken, William Stirling, John Pollock, W. L. Ewing, J. F. Dennistoun, J. Neil, D. Goodair—10.

For the amendment of Mr. Morrison: Messrs. Thos. Spicers, D. Walkinshaw, A. Morrison, D. Ferguson, James Dalglish, jun., James Smith, William Aird, William Middleton, James Wingate, James Bogle, Major Monteith, Alexander Fletcher, John Bain, R. Baird, J. Browne, R. Findlay, A. S. Dalglish, R. Lamond, A. Alison, James Campbell, of Moorepark, J. D. Hope, J. Houldsworth, H. Dunlop, R. Finlay—24.

The amendment was then carried by 24 to 10.

Mr. Mackintosh then protested against the decision, to which Mr. M'Lellan and Mr. Stirling adhered.

The following is the protest given by Mr. Mackintosh:—

"The resolution proposed by Mr. Stirling having been negatived, and no redress to be obtained from this meeting, I hereby, in my own name, and that of the minority now present, and of other members of the general committee and subscribers who may adhere, protest, that the whole proceedings complained of by the minority have been illegal and incompetent, and in violation of good taste and feeling; that they form a gratuitous insult to the British School of Art; that they will tend to compromise injuriously and permanently the honour and reputation of this great city; that they are likely to occasion great dissatisfaction to the majority of subscribers; and that they will have a most pernicious influence in marrying the success of any future subscription for local or national objects. I protest, moreover, that it does not appear to have been the intention of the subscribers, in conferring the general and formal power of naming sub-committees, to authorize the general committee to delegate to a sub-committee the important duty of not only selecting an artist, but also of deciding conclusively regarding the statue which he is to execute; that, to enhance this irregularity, the sub-committee actually delegated to irresponsible individuals of their own body the onerous powers of preparing indefinite, and perhaps vital, alterations on the work; that through these irregular channels, Baron Marochetti has been instructed to execute the statue without the sub-committee having ever seen a model of what it is to be; and, in particular, he has been required to attend to the suggestions of the Duke of Hamilton—which suggestions are, as yet, unknown—and, so far as this meeting knows, may involve a total alteration of the statue; and, finally, that so late as the 4th of August last, when the majority of the sub-committee ordered a draft of the contract with Baron Marochetti to be prepared, Mr. Sheriff Alison 'laid upon the table a series of recommendations for the sculptor to be considered, along with such others as any member of the committee may suggest at the next meeting of this committee,' which recommendations have never yet been taken into consideration. For the foregoing, among other reasons, I protest, that I, and those who adhere to this protest, hold ourselves as not implicated in the results of the proceedings complained of; and that we shall be at liberty to adopt such measures as we may judge proper, for obtaining redress, reserving to the general body of the subscribers, with whom the decision of this question must ultimately rest, to vindicate their own views and assert their own rights."

How conspicuously ridiculous do men become in adventuring upon duties for the discharge of which their habits of life have never fitted them. This untoward employment of a "little leisure"

by the gentleman of the majority, has gained for them a celebrity, of which we cannot think any one of them so profligate, that he will not in his cooler moments be heartily ashamed. They are of course misled—a set of intelligent men would not have answered the purpose of those who pull the strings in this case. These pseudo-sages are only playing tail under the motto

“Chapeau bas—chapeau bas  
Au Marquis de Carabas.”

They are adhering to the wrong Duke, and in justification of such adherence, we would that they would publish their reasons. But not one of them can offer a plausible pretext for the part he has taken in this nefarious transaction, originally administered (*proh pudor!*) by Mr. Banks, a man whose opinions and views with regard to Art (Vide his evidence before the Fine Arts Committee), are absurd and extravagant to a degree; but let our sculptors bide their time; all those who banquet at this festival of fools will not readily digest the after-service.

#### ART IN THE PROVINCES.

[It is scarcely necessary to observe, that for this department of the “ART-UNION,” we must in a great degree depend upon correspondents; exerting as fully as we can our own judgment over their communications, with a view to determine their value, their general interest, and more especially in reference to the *spirit* by which they are dictated. This duty is, however, often embarrassing; and if the reader has at any time detected a wrong, he cannot be aware of the many errors we have avoided. With regard to provincial exhibitions, our difficulties are great; and we shall endeavour to remove them hereafter, by ourselves visiting those that are likely to prove most important and interesting.]

LIVERPOOL.—Circumstances prevent our offering our readers any detailed critical remarks upon the pictures in this excellent and successfully-conducted Exhibition; we must confine ourselves to little more than an enumeration of the number, and some of the names of the contributors. There are 671 works of Art, many of which have been previously exhibited in London, and have had our share of notice; they, however, lose nothing by their present situations, and are as justly esteemed as ever. Among them we find the following members of the Royal Academy—Etty, Uwins, Howard, Lee, and Witherington. Of the associates—Patten, Webster, Drummond, Arnold, and Herbert. Out of the Academy, we find, M’Innes has sent his ‘Venice;’ F. Stone, ‘Charles the First’s Interview with the Infanta of Spain;’ Von Holst, ‘The Raising of Jarius’s Daughter,’ and his ‘Condemned Culprit;’ F. P. Stephanoff, ‘Answering the Advertisement,’ and ‘Sir Toby, Sir Andrew, and the Clown in the House of Olivia;’ Cope’s ‘Poor-law Guardian;’ Creswick has several sweet little pictures; Sidney Cooper’s are all small, and, although less attractive than his larger pictures, are yet excellent. We must not omit to mention that your attention was arrested by two exquisite ‘Evening Effects,’ by Havill; one, just as the sun is sinking behind the horizon, and the other shortly after; they are full of fine feeling and the poetry of Art. W. P. Frith’s ‘Amy Robsart,’ his ‘Dolly Varden,’ and the ‘Beaux Stratagem,’ are striking proofs of the improvement of this accomplished young man—we look to his occupying a high station in his Art and in public estimation. G. Lance’s ‘Portrait of Mr. Eglington’ is painted with truth and fidelity to nature, and is an admirable representation of the indefatigable Secretary. We shall hope, when we visit Lancashire next year, to have better opportunities of doing justice to the first provincial exhibition in England.

The following artists have received the Liverpool prize of £50:—Robert Lauder, in 1830; William Boxall, in 1831; D. MacIse, R.A., in 1832; George Patten, A.R.A., in 1834; S. A. Hart, R.A., in 1835; Charles Landseer, A.R.A., in 1836; George Lance, in 1837; T. Sidney Cooper, in 1838; J. R. Herbert, A.R.A., in 1839; C. W. Cope, in 1840; T. Webster, A.R.A., in 1841.

GLASGOW.—From the *Scottish Guardian* we extract the following—“In taking a general review of the Exhibition we would say, that there is a great want of figure compositions and historical pictures; landscapes and portraits have too great a preponderance. The introduction of at least one historical painting of the highest class, and of sufficient size to occupy the most prominent place, would have been a distinguishing feature in the Exhibition, and would have given tone and character to those around it. By the time another Exhibition season arrives, we trust that this defect will be supplied, not by one great historical work, but by several. The Exhibition, as a whole, is very satisfactory, considering that it is the first that has been attempted for several years, and that it was not generally known over the country in sufficient time to enable many artists to forward their contributions. We are in hopes that the next Exhibition will present a marked improvement, both in the works of the artists who have this year contributed to it, and in the number and status of its contributors from a distance. We are sorry to see so few pictures are marked *sold*, as unless public support is granted in the way of making purchases, no Exhibition, however excellent, can continue long to exist. Artists will have no inducement to send their works, and consequently the collection will yearly become less attractive. But we augur better things, as we understand that subscriptions to the Association for the Promotion of the Fine Arts have been obtained to a fair amount; and we trust that the patronage which they will be enabled to bestow, may, in some measure, compensate for the want of purchases by private individuals.

DUBLIN.—Copies of the beautiful print issued by the Royal Irish Art-Union have been presented to her Majesty and Prince Albert. The work has been dedicated, by express permission, to the Queen.

An address has been presented to his Excellency the Earl De Grey by the Royal Hibernian Academy. His Excellency’s reply contains the following passage:—“You do me no more than justice in stating that I have ‘an ardent desire to promote arts of peace and civilized life;’ and I know no more efficacious mode of fulfilling that desire, than by encouraging what, by common consent, are called the ‘Fine Arts.’ No one can follow up the course of study required to attain eminence in them without a warm admiration for the works of nature, and of the great and glorious beauties which Divine Providence has laid open to us. The natural tendency of this is to induce the student to depend upon the resources of his own intellect, and to withdraw him from the scenes of strife and contention which so often disturb society. With these persuasions and feelings, I can have no hesitation in assuring the members of the Royal Hibernian Academy of my best wishes for their advancement and prosperity, and of my willingness to take every opportunity of showing my zealous anxiety in their behalf.”

CORK.—An Exhibition has been opened in this city, of which we perceive the journals speak in satisfactory terms. It is formed exclusively by native artists and amateurs, and is designed to second the object of several gentlemen who have succeeded in establishing an Art-Union Society.

#### CORRESPONDENCE.

##### ON FRESCOS.

SIR,—As the question is at present being agitated respecting the mode of executing pictures upon the staircases and apartments of the new Houses of Parliament, a few gleanings may possibly be of service, although in so practical a matter it is somewhat difficult to be altogether of the service one might wish; and as it is acknowledged that we have not in England a great experience or excellent taste in so embellishing palaces and public buildings, I shall only draw my observations from the works of the Italians, and chiefly from Vasari, who has written some valuable chapters upon the art of embellishing buildings; and in respect of the information they contain, I do not apprehend that any better could be given, and am confident the artist need consult no other guide for the practical part of his work. One important question must, however, be borne in mind, which is the subsequent effect

of time upon some of the modes which he recommends, particularly that of painting in oil upon walls, which was his particular walk; and experience proves that such works do not last nor maintain any reputation, whereas fresco painting remains perfect, and its character is unassailed. Of the causes why oil paintings on walls perish: they are numerous, but the chief are the want of affinity between the medium used, and the ground, walls being extremely sensible of atmospheric change, causes a constant war between the oily picture and the damp of the bricks or stones, so that the picture peels off, even though defended in the manner Vasari recommends; and were even the canvass strained or incorporated upon the wall, the constant transitions in the wall from damp to dryness affect it notwithstanding. Of numerous instances I need only mention the picture of the ‘Last Supper,’ by Leonardo da Vinci, which perished in a very short time after the execution: every one, too, must have remarked, in old buildings as well as upon new, this peeling off of the paint from damp; if not, abundant examples may be found in Westminster Abbey, of all periods, in the coat of arms and other paintings upon the tombs and walls: and if the works of Art should be executed in this manner in the new Parliament Houses, which, from their situation near the river, will be still more exposed to damp, a very speedy destruction of them may be looked for. Here it may be remarked, that pictures on canvass, which are no part of the wall, though hung against it, are very different things, and pictures so preserved will even outlive fresco.

This latter mode of painting, on the contrary, being assimilated in its nature with the plaster, will undergo daily or yearly changes without perceptible injury, as endless examples prove; the works in ancient Egyptian tombs and temples bearing signal testimony, besides the great works of Raffaele, Michael Angelo, Andrea del Sarto, and many others, of which no complaint has been made as yet of any symptoms of decay. This argument, however, it is not my intention to pursue in all its details, but to offer some remarks upon the different modes in which paintings may be executed on a wall; for, in whatever way it may be arranged, they are to be done. The best way in any mode should be first ascertained. That English artists are ignorant, or incapable, of executing works in fresco, is the most absurd idea possible; but if it became in use, or, I may say, the fashion, there are hundreds capable of practising it. As to the mechanical part, it is clearly explained to the artist’s comprehension by Vasari; and though he gives a more accurate account of his own way of painting in oil upon a wall, and his chapter on fresco is short, as he was not a great painter in that manner, yet he praises fresco above all other styles of painting; as is best understood by his own words, of which I shall introduce some of the practical directions, in the 19th chapter of his ‘Essay on Painting.’ “Of all the modes (he says) used by painters, that of painting on a wall is the most masterly and beautiful, for it consists in doing in a single day that which in any other mode requires many retouchings of the work. Fresco was much used by the ancients, and the moderns also have followed it. This fresco is worked upon the fresh plaster, which is not left till it be finished, as much each day as may be executed; for lengthening the time of painting makes the lime into a kind of crust, so that heat or cold, or wind or frost, would mould or spot the whole work; so by this the wall should be kept continually damp, and the colours used should be earths and not lead (ed il bianco di treverino cotto).” It requires also a resolute hand and quick, but, above all, a judicious solidity; for the colour, whilst the wall is soft, shows the thing in one manner, that when dry is different; and therefore it is necessary in this painting in fresco for the painter to have an excellent judgment, and that he should be guided by a great style, for it is highly difficult to carry to perfection. It is also necessary to guard against retouching the work with colour that has colla di carnicci (size), or yoke of egg or gum, which, in a short space of time, will become black; so that those who paint upon a wall should work truly whilst it is fresh, and not retouch when dry, for such practice will render the picture but short-lived, as has been said in another place.” Instructions that should follow the above are the modes in which the drawings for fresco are to be executed, and the manner of transferring the outline to the wet wall, which is of importance; this is explained in Vasari’s 16th chapter.

\* Treverino is a species of petrification which is used in Italy as a sort of plaster, and is something similar in texture to plaster of Paris. It is also found in England, and is in abundance on the banks of the river Derwent, in the county of Durham.



It requires that three drawings should be executed: the first, of course, the sketch; the next is a small but highly finished drawing of the intended fresco; for it is necessary before a work be transferred in a durable manner that the approbation of those concerned should be obtained; and when that end is accomplished, the artist proceeds to make the third drawing, the size of the intended fresco. For this purpose a number of sheets of paper are pasted together till of the requisite size, and the reader may bear in mind the two drawings on the staircase of the National Gallery, which are true fresco drawings, as they bear evident marks of having been used. The small drawing is then squared in the manner used by engravers, and a corresponding number of squares are lined upon the larger; then, with a piece of charcoal fastened on the end of a long cane, the artist makes a careful drawing, which will be by means of the squares an enlarged transcript of the smaller one: when this is done to his satisfaction, he may proceed to paint it in fresco; for this purpose he begins by cutting off a strip from his charcoal sketch, as much of it as he believes he can finish in one day. A piece of the wall the size of this strip being then thinly plastered, he places his charcoal sketch with the face downwards upon the plaster, and by going quickly over the back with a trowel, a perfect impression is conveyed to the plaster, upon which he then begins to paint; before removing the cartoon, however, he must take the precaution to countersign the wall, because the following day when desirous to place another piece, he will know its appointed place and no error can take place. The following are Vasari's own words:—"Questo pezzo del cartone si mette in quel luogo, dove s'ha a fare la figura, e si contrassegna: perchè l'altro di, che si voglia rimettere un altro pezzo, si riconosca il suo luogo appunto, e non possa nascere errore. Appresso per i dintorni del pezzo detto. Con un ferro si va calando in su l'intinaco della calcina, la quale per essere fresca, acconsente alla carta; e così ne rimane segnata. Per il che si leva via il cartone, e per que'segni, che nel muro sono calcati, si va con il colori lavorando, e così conduce il lavoro in fresco, o in muro."

I should have before stated, that when the smaller drawing is copied it should be copied reversed, and when transferred it will come off upon the wall in the same way as the original design, unless indeed the artist prefers it reversed, a case which may very possibly occur. In the present day, however, I cannot help thinking that, with our great varieties of plasters, artificial stone, &c., a plaster might be mixed which would keep moist for a week or ten days, so that cutting up a cartoon into strips might be avoided, and if the whole could be conducted together it would be a great advantage; at present the only medium that offers itself is plaster of Paris and lime very finely sifted, which retards the progress of the drying; of this one third part only of lime should be used, if more it will crack in every direction. The Portuguese use considerable quantities of pipe-clay in their ordinary frescoes, but it is a soft material though not given to crack, and might produce a tolerably hard surface if the colours were mixed with an extra portion of gum arabic; a wall done with it will, however, wash like any other fresco. Of course the question of what plaster is the best is a very important one; and should any of your readers be practical men, if a few receipts were published it would be a great advantage: great accuracy is of course necessary, as a fresco painter must lay his own ground, for it is not a matter which can be left to an ordinary workman, the artist must therefore mix it with his own hand, or it should be done under his own immediate superintendence.

Trevertino appears to be the favourite plaster of the old masters, and is, doubtless, the ground of many of their pictures: it is necessarily extremely fine, being produced by infiltration; and a well-informed friend has enlightened me as to its locality. It is satisfactory, therefore, to know that the same material is to be had that the old masters have used: it cannot possess any deleterious quality, having been thoroughly washed; it may therefore be used in any quantity; and I have little doubt that from its nature it will in time become extremely hard. Whatever the material to be used is, it should be extremely fine; if not, the work will have a sandy appearance, the case even with the best frescoes. An ordinary plaster may be made of a very beautiful appearance, as fine and glossy as a piece of card paper; but the brush of the artist very speedily produces a rough appearance, as a portion of the plaster must be taken up with the brush; in short, it is nothing more than a plentiful body-colour. Any sandy particles, therefore, soon become apparent, and it prevents very fatally any finishing in detail.

Fearing I shall be trespassing too much on your time and space, I shall reserve my remarks on painting in distemper and in oil upon a wall for another communication, should the present prove of any service.

Yours, &c.,

WELD TAYLOR.

## REVIEWS.

L'ESPAGNE ARTISTIQUE ET MONUMENTALE. Director, DON GENARO PEREZ DE VILLAMIL. Published by A. HAUSER, Boulevard des Italiens, Paris.

This is the most important foreign work that has as yet been produced on the model of our own lithographic histories. In size it is large folio, and consists of views of the most remarkable specimens of the architecture, &c., of Spain, accompanied by descriptive letter-press, and prefaced by a brief review of the progress of the Arts in that country, from the dark ages until the period of their perfection. The descriptive matter is entrusted to native literati, who thus far (four numbers) acquit themselves with much ability. The page being divided into two columns—the one of which contains a French translation of the original Spanish, given on the other—will open the interest of the work to Europe generally; an object which the proprietors seem to have had in view, since they have established a correspondence in every city where it may be understood and appreciated. The original drawings have been made by Spanish artists, but the lithography has been executed in Paris by persons long distinguished by the excellence of their productions. At the head of the list of these appear the names—Victor Adam, Assineau, Bachelier, and others favourably known to the world from the number and talent of their works.

We have already made acquaintance with the gorgeous architectural remains with which every province of the Peninsula is studded, through the works of British artists; but the subjects of the work before us are new, as might be expected from a source which has been only recently drawn upon. The views selected are generally those which recommend themselves from their highly picturesque character; and they are chosen with competent judgment; for it will be understood that Spain, having successively bowed to the Roman, Gothic, and Moorish yokes, must contain monuments of each period of oppression, many of which can interest the archaeologist alone. After the disruption of the Roman empire, Saxon architecture took its rise, but prevailed less in Spain than in other countries: we are in these numbers, therefore, presented with nothing in this style, with which we are so familiarized at home. The Gothic dominion endured three centuries without interruption, but at the end of that period it was superseded by the Arab power after a struggle of three years. Seven centuries were then passed in incessant warfare before the descendants of the Goths recovered the territories which their ancestors had enjoyed and lost. History can supply no example of progress comparable with that made by the Arabs after their invasion of Spain, in the arts, sciences, and moral refinement. The caliph of Cordova was especially distinguished by the intelligence and civilization of its inhabitants; and from that province, even under the Mussulman yoke, arose the light of science which irradiated by degrees the entire land. The Spaniards attribute the superior refinement of the Arabs during their sojourn on the Peninsula to the amenity of the climate: whether this be true or not, it is worthy of remark, that at no period of their history have they shown a disposition to improvement equal to that which characterized their dominion in Spain; on their expulsion from which country they were no longer signalized by the same spirit of advancement, but retrograded to their former position in the moral scale of nations. The barbarity which marked the early warfare of the Moors and Christians, yielded gradually to the forms and courtesies of chivalry, the ordinances of which, the former people were even more prepared to acknowledge than the latter, who were less civilized than their Arab conquerors; in short, such relations arose between them, that the Mussulman architects entered Castile, and scrupled not to erect temples to be dedicated to the God of the Christians, whose faith they at the same time repudiated: yet in these works they consulted even the sympathies of our religion, but left in their ornamental style a sufficient warrant of their origin.

It was not until towards the middle of the Eleventh century, that the general condition of the Spaniards improved—the conquered became in their turn victors, and the general misery of the

people was alleviated. It is from that epoch that the influence of the *Mauresque* taste may be dated; for then the society of the Christian kingdoms of Spain began to acquire an intelligence which declared itself especially in the architecture of the time. It is, therefore, during the interval between such period and the age of Ferdinand and Isabella, that the most famous monuments of Spanish grandeur arose—a term whence are selected the subjects contained in the numbers under notice. Remains of a more remote time are wisely rejected, as their representation would be inconsonant with the plan and purpose of the work. Setting aside, therefore, the Iberian, Celtic, and Phœnician remains, the later erections are to be treated of under three divisions: as those of the Gothic-Roman, or the style of the Romans, rudely imitated by the Goths; those of the period of the re-conquest; and those subsequent to the perfect restoration of Spanish dominion. Structures of the first division are rare; but the edifices of the middle term very numerous. The style, distinguished as such, that prevailed during and after the eleventh century, was the Byzantine, in which were made the first essays of the Goths, and the nation subdued by them, in acknowledged architecture. This taste yielded to the Gothic, which in turn was superseded by the *Mauresque-Gothic*; both styles prevailing during the middle period.

With the sixteenth century commences the last term, throughout which the Arts were especially influenced by the temper of the times. A taste for the study of the classics, and an imitation of the models of antiquity, were adopted from Italy, to which country the Spanish monarchy extended after the union of the crowns of Arragon and Castile; and then it was that an amalgam of the florid Gothic, the *Mauresque*, and the classic styles produced, what is called in Spain the *renaissance* of architecture. In time the classic taste increased until it amounted to a passion, regulated with severity, according to the feeling of the models of the best times of ancient Art. The result of this was a style, undoubtedly very beautiful, but little in harmony with the manners, wants, moral habits, and religious faith of the people among which it had been introduced. After the irruption of the Arabs, many of the *reliques* of the Goths perished, and Art was extinct in Spain, until the conquest subsided into an equilibrium of the two nations in power and intelligence. During the wars of the great work of the restoration of the monarchy, Fortune was impartial, for she decreed measures of success and reverse to each party. This struggle, protracted through a series of ages, produced in the two nations an approximation of feelings and habits; and architecture advanced at length equally on each side, terminating in the amalgamation of the Gothic and the *Mauresque*. During the reigns of Isabella and Ferdinand, and of the Emperor Charles V., the architecture of Spain attained its utmost grandeur, having received enrichment in the best tastes, antique and modern. The Escorial is the great monument of the reign of Philip II., a true type, in its sombre magnificence, of the temperament of that monarch. That spirit which had thus exalted the character of Spanish architecture, flagged under the succeeding weaklings of the House of Austria, and yielded at length with the declining fortunes of this once vast and powerful empire.

The views are given upon tinted paper, having the lights put on with the usual preparation of white. This manner of treating such subjects is one of the subordinate triumphs of our own school, and has become extensively popular throughout Europe. Some of the most remarkable of the plates are, 'The Claustro de las Huelgas,' at Burgos; 'Grand Chapel of the Cathedral of Toledo'; 'Transparent Altar,' at Toledo; 'Entrance of the Choir of the Huelgas Monastery,' Burgos; 'Interior of the Chapel of St. Isidore,' Madrid; 'Tombs in the Cathedral of Toledo'; 'The Huelgas Monastery,' Burgos; 'Court of the Palace of the Dukes del Infantado,' Guadalajara; together with one or two street scenes, illustrating the outdoor life of the lower classes of Spaniards.

The Huelgas Convent was originally a residence of the Kings of Castile, to which they retired to forget for a time the cares of state, and to seek repose after the fatigues of war. Its sacred foun-

dition dates from the time of Don Alphonso VIII. The Claustrella, or Little Cloister, the subject of one of the plates, is a fragment of Byzantine architecture, presenting a series of arches supported on columns, the capitals of which are ornamented with much elegance of design.

The architect of the 'Transparent Altar,' seems in his work to have had no view but that of covering a given space with ornamental sculpture. From the pavement to the lofty vaulting, the eye is distracted by the confused assemblage of images of saints, angels, cherubim, and a wilderness of florid carving. We cannot believe the drawing of the artist from whose work this plate is supplied to be incorrect: crediting therefore, the fidelity of the version before us, the greater proportion of the sculpture of this certainly stupendous undertaking, exhibits glaring imperfections in design, which is somewhat surprising, as this Altar is one of the wonders of the sixteenth century.

We have already said that the authors of 'L'Espagne Artistique,' are numerous in each of its departments; the lithographs, consequently (as well as doubtlessly the drawings after which they are executed), have various degrees of merit. A few of the Spanish artists have, we believe, exhibited in the Louvre, but the names generally of their brethren engaged in the work are new to us. But not so those of the French lithographers, whose works have been long familiar to us, and have achieved for them a merited and well-won reputation. Many of our own artists have made known to us the majesty of Spanish architecture; and have taught the native painters the value of the mine of precious ore stored up for them in the lustrous period of the greatness of their country, which is now by the alchemy of the pencil, being transformed into gold. The spirit and energy with which these four numbers have been brought forward must meet with due reward—the subject-matter is highly interesting and the fund inexhaustible.

**LETTERS AND NOTES ON THE MANNERS, CUSTOMS, AND CONDITION OF THE NORTH AMERICAN INDIANS.** 2 Vols. By GEORGE CATLIN.

Published by the Author at the Egyptian Hall. We have rarely examined a work, at once so interesting and so useful as this; the publication of which is, in truth, a benefit conferred upon the world; for it is a record of things rapidly passing away, and the accurate traces of which are likely to be lost within a brief time after they have been discovered. Hitherto our acquaintance with the tribes of North American Indians has been very limited: and now that we are fully introduced to them, they are about to "depart and be seen no more;" for civilization is, as it were with steam power, rubbing them out of existence. Of the mode in which their extinction is to be produced, it is not, here, our business to speak; but Mr. Catlin justifies us in characterizing it as iniquitous to the last degree. As a contribution to the history of mankind, these volumes will be of rare value long after the last of the persecuted races are with "the Great Spirit," and they may even have some present effect; for they cannot fail to enlist the best sympathies of humanity on the side of a most singular people. The book is exceedingly simple in its style; it is the production of a man of benevolent mind, kindly affections, and sensitive heart, as well as of keen perceptions and sound judgment; of his indomitable perseverance, courage, and fortitude, he has supplied ample proof; for his narration naturally and necessarily carries him into the recital of dangers and difficulties which very few indeed would have dared to encounter. It is needless to say more upon this branch of the subject, than that he passed no fewer than eight years of his life among the tribes. It is impossible to read his graphic and interesting details without respecting, we had almost added loving, the author—he is emphatically a good man! To his marvellous collection of matters, brought to Europe from the Indians, and exhibited at the Egyptian Hall, we have frequently referred, as well as to the lectures by which they were described and explained. In this work all the information he has gathered is conveyed; and there is scarcely a page of it that has not the excitement of romance. If we attempted to do justice to its merits, we should fill a number of our work, instead of a column of it: we must content our-

selves with recommending the perusal to all who covet knowledge or desire amusement; for its advantage is, that it supplies both in a manner very rare in this age of book-making, when the tourist is compelled to tread again and again over ground, every inch of which has been trodden by a score of predecessors. No library in the kingdom should be without a copy. It is, however, with Mr. Catlin as an artist that we have most to do; and in this view, we are not called upon to bate a jot of our high praise. If it be great merit to do well and thoroughly that which is attempted to be done—to this, of a surety, is Mr. Catlin entitled. His studies have been made in the prairie instead of the galleries; his models were indeed the "human form divine," but his "vehicles" for transferring them to canvass were confined to the corner of his portmanteau. He was not, therefore, placed under circumstances which enabled him to made acquaintance with the great masters; although he possessed advantages which very few tyros in Art enjoy. His portraits are "originals" in every sense of the term; they are admirable for accuracy of character; for producing a conviction of truth and reality; for showing us, exactly as they are, the persons and places depicted; they manifest, indeed, no inconsiderable ability as mere works of Art—but this is a merit very secondary to their marvellous fidelity. The two volumes contain four hundred illustrations, engraved in outline by the artist himself from his own paintings. The subjects are of course very varied—exhibiting the war dances, the fights, the sports, the wig-wams, the scalping knives, the buffalo hunts—in short, every incident and object connected with Indian life, as well as portraits of all the chiefs of all the tribes.

**THE OLD FOREST RANGER.** By Capt. W. CAMPBELL. Published by Messrs. How and PARSONS, Fleet-street.

This attractive volume deals with the wild sports of the Indian jungle, and is illustrated abundantly with admirably executed lithographs, from sketches supplied by the graphic writer himself. The contents describe, in a most agreeable and spirited style, tiger hunting, deer stalking, bison shooting, bear shooting, and all the circumstances and incidents of Oriental sporting, pursued with that keen relish known to none but the sportsmen of our own country, whether they take the field abroad or at home. The lithographs are printed upon tinted paper by Messrs. Day and Haghe, a sufficient guarantee for the excellence of this department of the work. The subjects are taken from some of the most extraordinary adventures ever related in the annals of the perilous and exciting sports of the jungle. "The Old Forest Ranger" is a work which will be extensively read by all lovers of the chase.

#### THE ANNUALS.

We can say but little for the Annuals this year. As usual, "The Book of Beauty" takes the lead, both in literary contents and pictorial embellishments. The "Forget Me Not" maintains its position; it was always a neat and pleasant volume, with no high pretensions, and it has preserved its good character throughout. "The Keepsake" is very mediocre; and the publisher has completely defaced it by the introduction of several miserable substitutes for wood-cuts, according to the invention of some unhappy patentee. The "Friendship's Offering" is exceedingly wretched. The "Drawing Room Scrap-Book" supplies a large number of agreeable and useful prints, judiciously varied; and although familiar to many, to the great mass of purchasers they are quite as "good as new." The poems of Mary Howitt, too, are graceful and vigorous; and taken altogether, this is a very appropriate Christmas and New Year's gift. Another, and of a somewhat similar description, is also issued by Messrs. Fisher—"The Rhine, Italy, and Greece;" and a pretty little juvenile book, edited by Mrs. Ellis, courts the acceptance of the young, for whose pleasure and profit it is admirably calculated. The "Picturesque Annual" smacks of the old spirit of Mr. Charles Heath; it contains 21 line engravings from the drawings of Mr. Allom, carefully selected and well engraved. The letter-press is little more than a guide to Paris—the wonders of which are pictured by the artist; but for this purpose it is

admirably calculated, Mrs. Gore having described it very graphically, and noted all its principal attractions. If she had allowed greater scope to her imagination she would have made the volume more interesting; she has, however, produced a very valuable companion to the French capital. The frontispiece to "The Book of Beauty" is a portrait of her Majesty; but more genuine copies of British beauties have been supplied by the pencils of Mr. John Hayter, Mr. Grant, Mr. Drummond, and Mr. Fisher, the last being a comparatively new name; it is attached to some works that give assurance of great ability in the artist. The volume contains one print after Mr. Chalon—of her Royal Highness the Princess of Capua, which cannot fail to call to mind the nurse who took charge of Gulliver in the island of Brobdignag. The book is edited by the accomplished Countess of Blessington, and is certainly a graceful and elegant assemblage of literary trifles.

There is no use in concealing the fact, that the public have grown weary of these annual "samenesses;" and that, consequently, the publishers do not feel justified in producing them by expending large sums of money. A few years ago, the cost of a single sheet of "The Keepsake," added to but one of its plates, amounted, we imagine, to the full sum that has been this year laid out upon the whole volume. This will be readily credited by those who recollect that some authors received at the rate of 10 guineas a page for their contributions; that 150 guineas was paid for the copyright of a picture, and about 200 guineas more for the engraving of it. Mr. Heath is now as able as he ever has been to exercise upon his publication the judgment, taste, and liberality for which he has been long celebrated; but the public are not as ready with the necessary recompense, and the adage holds good in this as in all other matters—"We must cut the coat according to the cloth."

#### TO CORRESPONDENTS.

With the January Number we shall issue—of course, gratis—a Title Page and Index to the Third Volume of the ART-UNION. The necessity for introducing into it the contents of the December number, precludes us from publishing it as an accompaniment to that number. Subscribers who may have mislaid any particular parts, can have their volumes perfected by the publishers.

W. H. is informed, that we are precluded by the Stamp Act from publishing the prices of books and prints that are reviewed. Strictly construed, indeed, it would compel us to omit also the names of their publishers.

It will, we apprehend, be some weeks before the prints of the 'Highland Drovers' are issued. Hitherto the "proofs before letters" only have appeared.

We stated erroneously last month, that MacLise's famous picture of 'The Sleeping Beauty,' exhibiting at Birmingham, was unsold; forgetting at the moment that it was selected by Mr. Fry (at the price of £500), who won the prize of £300 in the Art-Union last year.

We have several letters in type, for which we have been unable to find room this month.

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A Prospectus and Plan of the Publication may be had on application to the Publishers, or of any Bookseller in the Kingdom.

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